

Engaging and negotiating emotions in early childhood teaching:  
Towards creative critique and experimentation

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by Alison Margaret Warren

College of Education, Health and Human Development

University of Canterbury

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Mahia i runga i te rangimārie me te ngākau māhaki

With a peaceful mind and respectful heart, we will always get the best results.

(Alsop & Kupenga, 2016, p. 113)

## Abstract

This thesis draws on the ideas of Deleuze and Guattari to investigate the research question: How are emotions and ways of becoming shaped in early childhood teaching? Emotions, love, caring, and professionalism are entangled in early childhood teaching, and are topics that are insufficiently addressed in official guidance and regulation documents and in the research literature. This study engages with data from early childhood teachers in Aotearoa New Zealand to negotiate understandings of emotions, teachers, and teaching within posthumanist perspectives. Emotions are theorised in this thesis as registrations of effects of affective flows in assembled relationships that can be partially articulated in language and partially experienced and expressed in changes to bodies. Some aspects of emotions elude both these ways of expression and are framed within Deleuze's concept of sense as an incorporeal effect hovering on the frontier between language and things. Data from focus group discussions with early childhood teachers were analysed using Deleuze and Guattari's concepts of rhizomatic assemblage, desiring-machine, affect, and desire. Affective flows were mapped and these maps were plugged into tracings of dense webs of professional expectations. Vignettes from two early childhood teachers were analysed using a tracing-and-mapping approach linked with a complex cartography employing Deleuze's concepts of sense, event, paradox, and problems. Research findings indicate that when emotions are understood in Deleuzo-Guattarian terms, this provides a more nuanced, complex view than naming specific emotions. Negotiations of emotions and ways of becoming in early childhood teaching occur as counter-actualisations of problematic events that recur and are responded to in unique and localised ways that offer opportunities for creative experimentation.

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## Introduction

### How are emotions and ways of becoming shaped in early childhood teaching in Aotearoa New Zealand?

This thesis is an assemblage, a constellation, a dynamic arrangement of lines that extend in tangled webs beyond the edges of the page or computer screen. It extends into writings of Deleuze and Guattari and many other thinkers, into words and actions of early childhood teachers, into my thinking as I read and think and write and talk, into literature about teachers' emotions, about loving and caring in early childhood teaching, and about postqualitative research that uses concepts as methods. This thesis is one actualisation of a problematic event, the recurring problem of emotions in early childhood teaching, for which there are many potential actualisations but no answer that will solve the problem once and for all.

This thesis addresses the question of how emotions and ways of becoming are shaped in early childhood teaching through engagement with data from early childhood teachers in Aotearoa New Zealand. Data excerpts are plugged into concepts from philosophers Deleuze and Guattari in a postqualitative concept-as-method approach. Emotions and ways of becoming in early childhood teaching are viewed through a posthumanist perspective, where human individuals are understood as continuously becoming and emerging from affective flows in assemblages.

#### Nomadic engagement within early childhood teaching assemblages

Curiosity about emotions in early childhood teaching has stimulated my thinking and wondering to wander within assemblages of relationships. Curiosity has enhanced my



capacities to be affected. As I grapple with Deleuze and Guattari's philosophical ideas, curiosity takes my thought in new directions: "The question is not: is it true? But: does it work? What new thoughts does it make possible to think? What new emotions does it make it possible to feel? What new sensations and perceptions does it open in the body?" (Massumi, Translator's Foreword, Deleuze & Guattari, 1980/1987, p. xvi).

In an ongoing, iterative, and convoluted process, experiences and memories as a parent, as a teacher, as a teacher educator and as a researcher connect with readings of literature and official documents that guide and regulate early childhood teaching in Aotearoa New Zealand. These link to historical and societal thinking about early childhood teaching and teachers and the parts that emotions play in a multitude of ways that teachers become different (from before, from each other) day by day, year by year, experience by experience. I produce and I am produced (dynamically, temporarily) as researcher through these encounters, through interactions with early childhood teachers and their settings, and through complex interactions among what become perceived as data and some analytic concepts from the writings of Deleuze and Guattari. Components of these early childhood teaching assemblages produce and are produced, affect and are affected by each other in relationships that are everchanging, complex and unpredictable, driven by flows of desire.

Nomadic thinking is linked with "movement and mobility at the heart of thinking" (Braidotti, 2011, p. 1) where flows and interconnections can be followed through cartographic or mapping processes. Dynamic and unstable bodies with blurred boundaries interact and affect each other in processes of becoming, producing "the awareness that one is the effect of irrepressible flows of encounters, interactions, affectivity and desire, which one is not in charge of" (Braidotti, 2011, pp. 52-53). Nomadic researcher thought wanders within networks of relations and encounters, following rhizomatic lines along paths that are

difficult to recall and record, leading to unexpected and confusing places that become springboards to further unknown paths:

The rhizomatic journey is not the urban trudging along a concrete pavement but, rather, a trail that may connect to other trails, diverge around blockages or disappear completely. The trail is never completely re-traceable, as, just like the footprints in the sand, it is erased almost at the same time it is created. (Honan, 2007)

Books and articles are read, and notes are taken. I attend conferences, give presentations and engage with other scholars' thinking. I observe and talk with teachers, listen to audiorecordings, watch videorecordings, read transcripts again and again, and write. Mind maps and diagrams are drawn with coloured pens on large sheets of paper (so many times). Eventually a thesis is written, which is not an end point, any more than there was a starting point.

This thesis has a structure that might be recognised as traditional. The rhizomatic wandering has (to some extent) been ordered into recognisable chapters, although there is plenty of nomadic meandering within chapters. The exercise of ordering complex interwoven and multidirectional processes is difficult, but worthwhile in terms of communicating with readers. What has been produced is just one actual thesis behind or around which hover a swarm of virtual theses. When readers encounter the thesis, many things can happen: readers may glance through the table of contents and turn to a point of interest or turn aside; participants might hit Ctrl-F on their computer keyboards to find their pseudonyms; or scholars may seek their names to check how their work has been encountered. Readers may respond with curiosity, interest, or scepticism, as they think about the topic of emotions in early childhood teaching. They might try to work out what a

thesis looks like, how many words per chapter, what format is expected (as I have done with fellow scholars' PhD theses). Reading is likely to be nomadic, despite the apparent linearity of the thesis in pdf or paper form. By working, thinking, and engaging in online environments, I have become familiar with non-linear ways of reading. I pause 'in the middle' of something, a piece of reading that appears linear. I follow a hyperlink or open another tab or window to follow a lead or thought, knowing I can pick up again where I left off (or not, nomadically). In reading this thesis, reader, writer, and writing are assembled with data, analysis, literature, participants, and early childhood settings in their dynamic materiality, sociality, and ideality.

Thinking differently and writing differently: for Sellers (2013) this entails putting rhizomes to work in her writing of rhizomatic research about young children and their play in early childhood settings. Her writing is presented as "plateaus that have no beginning or end, origin or destination, only linking ideas" (Sellers, 2013, p. 7). Readers can choose their own pathways through the plateaus. Such an approach engages with the politics of academic writing, where conforming to orthodox thesis structures based in scientific disciplines may stifle creativity at the same time as doctoral students strive to make original contributions to their fields of study (Honan & Bright, 2016). The dominant discursive underpinnings of "logical, precise, clear, direct and concise" language (p. 736) become invisible in such orthodox expectations. Writers whose thinking is situated in theoretical frameworks that interrogate what language and subjectivity are and can do need to consider how they are situated within the 'academicwritingmachine' (Henderson, Honan, & Loch, 2016). In Deleuze and Guattari's figuration of the desiring-machine, places are sought where the machines interrupt, disrupt, break down, and offer potential for something new to happen. Leaks where desire escapes in the academicwritingmachine are explored within

the writing in this thesis, where different ways of thinking can be expressed in different ways of writing within a (somewhat) traditional chapter structure.

### Exploring assemblages: Contexts

Within the theoretical framework that underpins this thesis, human individuals are understood as dynamic, multiple, and shifting subjectivities, continually becoming different within flows of affect and desire that produce components of assemblages. Contextual aspects are understood as integral parts of assemblages, producing and being produced, rather than merely conditions within which human individuals live and act. As a researcher nomadically explores an early childhood teaching assemblage, different connections come into view and link up in predictable and unpredictable ways. Some aspects of early childhood education and societal contexts act at a molar level, aggregating bodies (including thoughts and ideas) into categories and hierarchies, while others act at a molecular level, influencing components in singular ways (Alldred & Fox, 2015).

Early childhood education provision in Aotearoa New Zealand is characterised by diversity of services in community-owned, private, or corporate ownership, including: kindergartens, education and care centres, specialist infant and toddlers centres, Playcentres (parent cooperatives), home-based early childhood services, ngā kohanga reo (Māori language nests), Pasifika centres focused on language and culture of various Pacific Islands, and centres underpinned by philosophies such as Steiner and Montessori. The curriculum framework *Te Whāriki: He whāriki mātauranga mō ngā mokopuna o Aotearoa: Early childhood curriculum* (Ministry of Education, 2017) recognises this diversity as it “provides a basis for each setting to weave a local curriculum that reflects its own distinctive character and values” (Ministry of Education, 2017, p. 7).

Neoliberalism has been influential in Aotearoa New Zealand, including in education settings since the late 1980s, and shapes early childhood education policy and teaching in particular and complex ways. Neoliberalism is a set of beliefs that guides social and economic policy in a wide range of countries. Two key values that underpin neoliberalism are competition in the market between providers and choice for consumers. Education and knowledge are commodified and regarded as private benefits rather than public goods. Associated with a drive to reduce state involvement and spending, education institutions and teachers are evaluated on their performance and efficiency (Roberts, 2015). Teachers are expected to be accountable for their performance as “obedient technicians or competent professionals” where “systems of accountability rely on procedures and rules, and hierarchies of institutional power” (Stewart & Roberts, 2016, p. 240). Such expectations are in tension with subjectivities as responsible and autonomous professionals who engage with complexities of human relations with thought and consideration.

The early childhood education curriculum *Te Whāriki* (Ministry of Education, 2017) is underpinned by values of “Western liberal social-democratic traditions and Māori epistemology” (Farquhar, 2015, p. 58). These values include belonging, family, community, and relationships, and are in tension with neoliberal prioritising of competitive individualism. Central considerations of belonging include: “the crucial value of relationships; interconnections with people, places and things beyond the immediate ECEC [early childhood education and care] setting; and recognising the dimensions of emotion and time – connecting the past and the present” (Press, Woodrow, Logan, & Mitchell, 2018, p. 4). In a colonised society such as Aotearoa New Zealand, there are tensions within enactments of a bicultural curriculum where Māori perspectives are understood in relation to ‘universal’ values and beliefs that reflect the dominant Pākehā (New Zealand European)

culture. Relationships experienced within early childhood settings are shaped within a nexus of forces, including ownership and government funding. Historically, early childhood centres have been embedded in their communities as community-based or small private owner-operated centres. In a neoliberal environment where market competition is valued, corporate chains of centres have become common throughout Aotearoa New Zealand. Press, et al. (2018) suggest that the growth of early childhood education and care as a market has reduced reciprocal engagement between communities and early childhood services.

Early childhood education and teaching in Aotearoa New Zealand are shaped by a variety of societal influences alongside neoliberalism. These influences are in tension, producing early childhood curriculum as a contested political space in its documentation and practice (Farquhar, 2012, 2015). A neoliberal view sees education as a private benefit and an increasing presence of corporate provision of early childhood services shapes the early childhood landscape, in conflict with the historical tradition in Aotearoa New Zealand of education being regarded as a social good. Farquhar (2012) argues that the emphases on individualism and managerialism are not compatible with the vision of early childhood settings as “dialogical and socially just institutions” (p. 290) situated within the emphases on relationships, families, and communities in the early childhood curriculum *Te Whāriki* (Ministry of Education, 2017). In a view that is resonant with the approach taken in this thesis, Farquhar (2015) suggests that contestation and negotiation of curriculum occur in everyday micro-practices and reflect the contested political nature of early childhood curriculum in Aotearoa New Zealand.

The period during which data were generated for this research was from 2015 to 2017. These years formed the third term of a National Party-led government (2009-

2017), a period characterised by neoliberal focus on accountability, targets, and measures of educational success through standards in primary and secondary education, and increased interest in measuring children's progress against standards. However, in a move that reflects multiple forces shaping Aotearoa New Zealand society and early childhood education, the decision was made in 2017 that this country would not implement the OECD International Early Learning Study (IELS) (Organisation for Economic Co-operation and Development, 2018). The IELS plans to objectively measure young children's learning in emergent literacy and language skills, emergent numeracy and mathematics, self-regulation, and social and emotional skills. Advocacy from local and international scholars challenged the suitability of a universalised testing process for young children (Mackey, Hill, & De Vocht, 2016; Moss et al., 2016). Carr, Mitchell, and Rameka (2016) criticise the design of the study in terms of a mismatch with the sociocultural framework of *Te Whāriki* and the associated Learning Stories assessment framework (Carr, Lee, & Jones, 2004-2009), and express their concern that IELS assessment that does not take account of context and reflects a narrow view of what learning is, would lead to harmful interventions.

The discussion about what is valued in early childhood teaching, learning, and assessment of children's learning is played out within international early childhood contexts where neoliberalism is influential alongside globalisation ("the international sharing of products, views and ideas"), and human capital theory ("the maximisation of individual productivity for the benefit of the state") (Grieshaber & Ryan, 2018, p. 259). These values are evident in standards-based accountability systems for education programmes in the United States and in the emphasis on children becoming economically productive citizens in settings such as England and Australia (Grieshaber & Ryan, 2018).

Within such a frame, equity is reframed as access to 'quality' education that equips children to grow into adults who participate productively in the economy. Little attention is paid to issues like intergenerational poverty and disadvantage, cultural diversity, and indigeneity.

During the late twentieth century and early twenty-first century, early childhood teaching in Aotearoa New Zealand has undergone processes of professionalisation. However, historical mothering discourses continue to influence societal attitudes to early childhood teaching and are reflected in pay rates for qualified teachers that are lower than those of teachers in other education sectors. A period of education reform in the late 1980s and early 1990s brought all early childhood education provision under the auspices of the Ministry of Education and introduced a three-year qualification for all early childhood education teachers. Another important period for professionalisation of early childhood teaching was from 2002, when the government began working towards a target of 100% qualified teachers, until 2009, when the target was abandoned by a newly elected government. In 2017, 68.6% of teaching staff in early childhood services had an early childhood teaching qualification (Ministry of Education, 2018). Early childhood teaching practice is regulated and guided by documents and policies from agencies such as the Ministry of Education, the Education Council and the Education Review Office (ERO). Teachers' performance is monitored through processes such as appraisal and teacher certification and ERO reviews of early childhood education services.

Values and philosophies shape societal attitudes and government policies and shape early childhood teaching subjectivities. Although professionalisation of early childhood teaching has been in progress since the 1980s, early childhood professionalism is a contested concept. In Aotearoa New Zealand, early childhood teachers become



certificated by meeting the same set of professional standards as primary and secondary school teachers (Education Council New Zealand Matatū Aotearoa, 2017). However, forces of neoliberalism, biculturalism, advocacy for social justice and inclusion, and historical mothering discourses produce multiple entangled threads of early childhood professionalism. Some scholars suggest that demands on teachers to be accountable competent technicians rather than responsible autonomous professionals have led to processes of de-professionalising (Osgood, 2008). In this thesis, the complexity and contestedness of professional subjectivities are echoed in discussions of emotions and ways of becoming in early childhood teaching.

### **Situating myself within the early childhood teaching assemblage**

My introduction to early childhood education came when I took my four children to a rural Playcentre. I got involved as parent help and then joined the supervising team. My own professionalisation process towards qualification and certification as a teacher started in Playcentre through parent education and then completing a supervisor's certificate. The education reforms of the late 1980s and 1990s brought about increased interest in teaching qualifications and provided me with a 'grandparenting' path to being recognised as having experience and knowledge equivalent to having achieved a teaching diploma. I proceeded on my nomadic path of studying and upgrading qualifications while working in Playcentre, then as a visiting teacher in home-based early childhood education alongside relieving work in education and care centres. I have been employed as a teacher educator since 2008 in the provincial town which is the local context of this research.

Having a convoluted journey to being recognised as a teacher and having experience in a wide variety of early childhood services stimulated my interest in how early childhood teachers understand themselves as teachers. My Masters thesis used a poststructural

discursive approach to explore how five early childhood teachers understood their subjectivities as teachers (Warren, 2012). For me as researcher, something ‘glowed’ (MacLure, 2013a) in the ways participants used language of emotion when discussing how they understood themselves as teachers. One described an emotional connection with children, others described joys of belonging to their teaching teams, and others described the frustration of not having their qualifications recognised and the disappointment of being undervalued by colleagues or centre management. This research experience stimulated my interest in emotions in early childhood teaching and led me to this doctoral research and thesis. My interest in posthumanist theory has grown over time out of a fascination about the new ways of thinking it offers me and the challenge of thinking with theories of Deleuze and Guattari. I have wondered how I could create something new by putting my thoughts, memories, and interests into experimental encounter with Deleuze and Guattari’s concepts, literature, and data from early childhood teachers considering their emotions as teachers.

### Thesis outline

Emotions in early childhood teaching are entangled within complex relational webs among human and other-than-human bodies in early childhood settings, among matter and immaterial ideas, regulations and policy expectations, assumptions about professional relationships of care and trust, discourses of professionalism, discourses of maternalism that link relational skills to biology, and societal attitudes in tension between valuing and undervaluing young children, early childhood teachers and teaching. Tensions are present between valuing of emotionality that underpins warm, caring, and trusting relationships in early childhood settings and valuing of rationality as superior to emotionality. Theories underpin language in official documents and everyday language and actions in early

childhood settings and shape what is assumed to be normal, tightly circumscribing how early childhood teachers and teaching are produced.

This thesis addresses the question of how emotions and ways of becoming are shaped in early childhood teaching in Aotearoa New Zealand. Theories that reconceptualise emotions and ways of becoming can inform critical reflection, critical analysis, engagement in politics, and critical pedagogies. Framing early childhood teaching, teachers, and emotions within theoretical concepts from Deleuze, and Deleuze and Guattari presents opportunities to find spaces within tightly woven relational webs for something new to happen. Posthumanist perspectives shift attention from pre-existing individuals who think, feel, act, and know to assembled relations continually becoming within flows of affect and desire. Reconceptualising emotions, teachers, and teaching within posthumanist perspectives opens up possibilities for new ways of thinking that can lead towards creative critique and experimentation.

Following this Introduction, the landscape of emotions and caring in early childhood teaching is explored in Chapter One by reviewing literature about how concepts of emotions, caring, love, and professionalism in early childhood education are understood, and literature that uses diverse theorisations of emotions. Literature is also reviewed about engaging in politics of emotions and politics of affect, how teacher emotions may be shaped, and how early childhood teachers critically negotiate tensions, constraints, and opportunities in their emotion experiences and expressions.

Chapter Two outlines the theoretical assemblage that underpins my research into emotions and ways of becoming in early childhood teaching. An overview of Deleuze and Guattari's philosophy and ontology opens the chapter with attention to overarching concepts of immanence and intensity. Following this overview, two sets of key concepts

from Deleuze and Guattari for this thesis are discussed. One set is associated with sense, event, and problem and comes from some of Deleuze's sole-authored writing. The other set is associated with rhizomatic assemblages and flows of affect and desire and comes from Deleuze and Guattari's collaborative writing. Finally, this chapter addresses understandings of affect and emotions and distinguishes between them.

Chapter Three outlines the methodology of this research by exploring the concepts and contours of the research-assemblage. Postqualitative research and the chosen concept-as-method methodological approach are discussed. The question of how data can be conceptualised within posthumanist research is then addressed. The research topic, purpose, and question are presented and framed within the theoretical assemblage and data generation and analysis processes are outlined. Ethics, strengths and limitations, and trustworthiness and credibility of the research methodology are addressed in the final part of the chapter.

The first of three findings chapters, Chapter Four explores the landscape of emotions and caring in early childhood teaching, drawing on rhizoanalysis of data from focus group discussions. A tracing-and-mapping approach is used to explore how molar stratifications and molecular striations and affective flows in assemblages interact to shape landscapes of caring and emotions in early childhood teaching.

Chapter Five and Chapter Six are findings chapters where vignettes are used to present two data excerpts from each of two early childhood teacher participants in the observations and conversations phase. In each of these chapters, analysis firstly follows a tracing-and-mapping approach. Affective flows are mapped using concepts of affect and assemblages, and desire and desiring machines. At the same time, webs of molar stratifications and molecular striations that constrain how emotions and caring can be

enacted in early childhood teaching are traced. Data excerpts are then analysed using a complex cartographic process based on Deleuze's concept of sense and associated concepts. Finally, these maps and tracings are plugged in to each other and opportunities for creative experimentation suggested.

To conclude this thesis, Chapter Seven sets out the key findings of my research that respond to the research question concerning how emotions and ways of becoming are shaped in early childhood teaching. The ways in which this thesis has engaged with theories and explored postqualitative methodologies are outlined. I consider how emotions, caring, love, and professionalism have been reconceptualised in this thesis and suggest some possible future directions for research. The chapter, and thesis, finishes with implications for education practice, limitations of the research, and concluding thoughts.

## Chapter One

# The landscape: Emotions, caring, love, and professionalism in early childhood teaching

### Introduction

This chapter reviews a selection of literature about emotions in early childhood teaching that forms a landscape of writing and thinking where this research is situated. There are many places in the landscape where this chapter could start and many possible paths that could be taken through several large bodies of literature. Three threads wind through the literature selected to present a selective and coherent view of the landscape in this chapter: early childhood professionalism, engagement with theory, and engagement with politics of early childhood teaching and emotions.

Professionalism is continually contested and negotiated in early childhood teaching where multiple discourses are in tension with discourses of maternalism that continue to shape subjectivities of teachers and children, and understandings of care, love, teaching and learning. Specialised skills and knowledge, qualifications and professional standards are associated with functional professionalism (Aitken & Kennedy, 2007). Neoliberal values pervade education structures, policies and processes, and are associated with managerial or technicist professionalism that rewards efficiency and accountability through compliance, recording-keeping and evidence. In Aotearoa New Zealand, bicultural professionalism is associated with ethical ways of teaching that recognise and respond to partnership aspirations between Māori and non-Māori established in Te Tiriti o Waitangi. Democratic or activist professionalism links education with social justice. In this thesis, understandings of

professionalism embedded in emotions and relationships are particularly relevant, and are negotiated alongside and in tension with other forms of professionalism and maternalism.

In the next section of this chapter, early childhood professionalism is foregrounded as entangled with emotions, caring, and love. Emotional involvement in the form of loving and caring dispositions and behaviours is highlighted in literature concerned with early childhood teaching. Tensions among expectations and pressures experienced by teachers are associated with emotions as they negotiate understandings and discourses of professionalism. The thread of engagement with politics winds through this section as it does through the chapter. Teachers negotiate their subjectivities and roles within neoliberal influences on expectations that teachers are responsible and accountable for children's learning that is measurable. Drives for efficiency increase demands on teachers' energy, attention, and time. Concerns and anxieties surround caring and loving relationships, and are entangled with discourses of risk and danger that position children as passive, innocent, and vulnerable and adults as potentially dangerous. Men in early childhood teaching are particularly impacted by these concerns and anxieties, but all early childhood teachers are affected by pressures of surveillance and vigilance.

The following section of the chapter explores diverse theorisations of emotions, including psychological-cognitive perspectives, social and cultural perspectives, understandings associated with poststructural theories such as emotions as performative and discursive, and posthumanist understandings that link emotions with affective flows within assemblages of relationships among human and other-than-human components. Affective practice is a concept that acknowledges complexities of emotion experiences and expressions and critically engages with the concepts of affect and emotions. Literature is reviewed that explores emotions as registered in bodies and as expressed in language and

other signs. Emotions have been theorised since ancient times and understandings about emotions and about rationality as separate and preferable to emotionality are often taken for granted. However, these understandings are socially constructed and open to contestation.

The final section of the chapter focuses on politics of emotions and reviews literature that addresses how teacher emotions may be influenced and negotiated. Literature from various theoretical perspectives is explored concerning ways in which early childhood teachers critically negotiate tensions and demands that shape their emotion experiences and expressions. Literature engaging with politics of affect is reviewed, drawing on posthumanist perspectives and distinguishing between concepts of emotion and affect. The chapter will conclude by summarising the literature reviewed and outlining gaps, questions, or problems that offer opportunities for research inquiries and ways to do and think differently about emotions, caring, love, and professionalism in early childhood teaching.

### Emotions, caring, love, and professionalism in early childhood teaching

Emotions, caring, and love are entangled with understandings of professionalism in perceptions of early childhood teachers' roles and subjectivities. Caring behaviours and tasks that attend to children's physical and emotional wellbeing are regarded as central to early childhood teachers' roles, especially when working with infants and toddlers (generally understood as up to three years of age). Taken-for-granted understandings relate teachers' caring words and behaviours to emotions often associated with caring such as love, warmth, trust, joy, and empathy. However, such a view of teachers' emotions is idealised and tensions among expectations, pressures, and demands of teaching are associated with other emotions such as frustration and anxiety.



### Caring in early childhood teaching

Lack of clear-cut definitions, complexities of societal attitudes, concerns about

professionalism, maternalism, and undervaluing of early childhood teaching complicate how emotions, caring, love, and professionalism are understood in early childhood teaching.

Ailwood (2017) describes the place of care in early childhood education as “a wicked problem” (p. 305) in its complexity and susceptibility to value-based interpretations. Caring may be associated with caring tasks and with caring dispositions and emotions where the carer has regard and concern for those cared for. Caring may be associated with dyadic relationships or with networks of relationships. Carers may be altruistic and engrossed in those cared for as Noddings’ (2003) ethic of care approach suggests or they may take a reciprocal view of care and balance their own needs with those of whom they are caring for. Pettersen’s (2012) concept of mature care suggests “a dialogical, rather than monological, comprehension of care” (p. 374) characterised by responsiveness, attentiveness, and reciprocity.

The position of carer in early childhood teaching may be associated with selflessness and service. For example, Maria Montessori describes a teacher’s love for a child as approaching “spiritual servitude” (Aslanian, 2015, p. 157). A gift paradigm may underpin values of caring in early childhood teaching and positions teachers as givers who satisfy others’ needs without expectation of exchange (Vaughan & Estola, 2008). Gift-givers are vulnerable to being undervalued and exploited in a market economy but Vaughan and Estola assert the value of the gift paradigm in early childhood teaching in terms of children’s needs and dependence, and in terms of validating values of gifting (rather than exchange) for children and society. Attachment and key person theories are expressed in terms of children’s needs and responsibilities that carers hold towards those they care for. For

McNamee, Mercurio and Peloso (2007), the development of children's caring abilities is an important outcome from teachers' care of children:

[Caring] begins in physical caregiving accompanied by the psychological caregiving of a nurturing other, and develops into self-caring and eventually into the ability to nurture self as well as near and distant others, animals, plants, natural or human-made objects, and ideas. (p. 279)

Ethic of care approaches encompass carers and those cared for in relationships with focus on carers' attention and their concern with needs of those they care for (Noddings, 2012). Page (2018a) describes such a 'care-giving' approach as unidirectional and prefers to focus on the relationality of care. Conceptualisations of dyadic care-giving can be broadened to more complex and reciprocal views that encompass "networks of relationships with children caring about each other, about adults, about the world, and adults doing the same" (Ailwood, 2017, p. 307). In ethnographic research into caring in early childhood that draws on posthumanist perspectives, Aslanian (2017) seeks to explore care beyond the teacher-child dyad by envisaging care as happening in networks of relationships in the social and material environment. She describes early childhood educators as "entangled in care as a socio-material and organisational process", where care is understood as "plastic, constantly and collectively produced within processes of becoming" (p. 324). Set in an early childhood centre in Norway, Aslanian's research focuses on material and organisational processes in a period of disruption when new flooring is being laid. She notices how processes of care change in a time where routines, expectations, and materials such as furniture and belongings are not in their usual forms and places. Established routines and teachers' professional flexibility helps care to be reshaped to respond to disruptions and maintain caring relationships.

Understandings of care as plastic and collectively produced can be extended to ways that the early childhood curriculum frames pedagogical caring in early childhood education. *Te Whāriki* (Ministry of Education, 2017) describes five strands of learning: wellbeing, belonging, contribution, communication, and exploration. Teachers' responsibilities for care of children that are specifically mentioned are limited to attending to children's physical and emotional needs. In *Te Whāriki*, the word 'care' is usually found in the phrase 'education and care', often associated with caring for infants as well as with allusions to being careful and taking care. However, it can be argued that caring by early childhood teachers encompasses aspects such as caring for and about children's learning, engaging in bicultural teaching practices, being inclusive, and being culturally responsive. Such a widening of the understanding of care in early childhood education is supported by a description of caring as a "species activity that includes everything we do to maintain, continue and repair our 'world' so that we can live in it as well as possible" (Tronto, 1993, as cited in Tronto, 2010, p. 160). There are multiple meanings of caring in early childhood teaching: caring for children physically, emotionally, intellectually, and socially; and caring for their learning, wellbeing, feelings of belonging, capacity to contribute, and opportunities for exploration (Ministry of Education, 2017). These ways of caring are entangled in relationships in early childhood settings.

Caring behaviours include those that are respectful, sensitive, and responsive, and those that *care-fully* provide children with environments and equitable opportunities designed to enhance learning experiences. Teachers care for children physically through feeding, toileting, changing clothes and nappies in care routines, and by ensuring their needs for physical activity, rest, and sleep are met. Teachers care for children socially and emotionally through attention and interactions, verbally through conversations and non-

verbally through eye contact, tone of voice, facial expressions, body language, experiences of shared fun, and expressions of affection such as hugs and cuddles. They care for children as learners by enhancing their learning through facilitating and joining play, assessing their learning, planning and providing resources, and through conversations where they listen to children and notice the knowledge and skills they bring from their family, whānau (extended family) and culture.

Caring in early childhood teaching is not a neutral, apolitical concept. Aslanian (2015) argues that love, care and maternalism provide the foundation for learning rather than accompanying learning, for the early kindergarten movement of the mid-nineteenth to early twentieth century. However, when associated with contemporary maternalist views of early childhood teaching, caring can be conceptualised as separate from children's learning, an understanding that is disparaging of teachers' skills, knowledge, and qualifications. Maternalist images of biologically programmed, instinctively caring early childhood teachers can serve to devalue their skills and knowledge (Ailwood, 2007; Warren, 2014). Osgood (2012) describes tensions between professionalism and maternalism experienced by nursery workers in the United Kingdom: "As a highly gendered employment sector strongly associated with the affective realms of caring and nurturance, [early childhood education and care] becomes understood as lacking in professionalism precisely because it is deemed hyper-feminine" (p. 120).

Maternalism is a gendered discourse that positions women as biologically suited to instinctive caring of young children (Ailwood, 2007) and can position men teachers as courageous and admirable, or conversely as naturally unsuited to the role, or as dangerous. When discourses of children as innocent and vulnerable are combined with discourses of risk and danger that adults pose to children, concerns and anxieties about caring behaviours

such as physical touch arise: “The fusion of risk anxiety with protectiveness leads to a pre-occupation with prevention, and a need for constant vigilance in order to anticipate and guard against potential threats to children’s well-being” (Scott, Jackson, & Backett-Milburn, 2001, p. 16). In Aotearoa New Zealand, the societal impact of the Christchurch Civic Creche child abuse case which resulted in the conviction and imprisonment of childcare worker Peter Ellis in 1993 has been embedded in perceptions of early childhood teaching and risks to children. Hood (2001) likens this situation to a witch-hunt, brought about by irrational fears in the intersection of feminism, religious conservatism, and the child protection movement in Aotearoa New Zealand. Most research literature concerned with caring and love in early childhood teaching reports experiences of female early childhood teachers, who are in the vast majority in many countries including Aotearoa New Zealand. In 2017, male teaching staff made up 2.6% of the early childhood education workforce (Ministry of Education, 2018). This tendency has continued in my research, in which two of sixteen participants are male early childhood teachers. Sumsion (2008) reports the distress and anguish of a male teacher in an Australian setting as he experiences tension between his wish to have caring relationships with children and local community hostility to him taking an early childhood teaching role.

Caring is complex, context-dependent, and negotiated in relationships. It is often associated with the emotion of love, another tricky concept in early childhood teaching. Complex conceptualisations of love and caring present challenges to early childhood teachers. In a study of reflective e-journals of 17 United States elementary school student teachers, Goldstein and Lake (2000) suggest that these student teachers’ expectations are hampered by preconceptions about love and caring. They tend to oversimplify caring as a natural instinct, conflating ‘caring’ with ‘nice’. Despite their teacher educators’ efforts to

present more complex conceptions of caring in teaching, these student teachers idealise “dream-like images of caring teaching” (p. 869). However, love needs to be conceptualised separately from caring despite some overlap in terms of attachment and intimacy (White & Gradovski, 2018).

#### Love in early childhood teaching

Conceptualisations of love within early childhood teaching relationships are entangled with understandings of teachers’ emotions, caring, and professionalism. Love is a complex concept that does not have an agreed definition in early childhood teaching and is generally unsupported in official documents. The word ‘love’ is absent from early years policy documents in England, suggesting that “love does not exist in the public lives of children *outside* of the private sphere of home and family; if it does it is somehow taboo” (Page, 2018a, p. 134). The word ‘love’ is also absent from the Australian early childhood curriculum frameworks (Australian Government Department of Education Employment and Workplace Relations, 2009). In *Te Whāriki* (Ministry of Education, 2017), the Māori word ‘aroha’ (defined in the glossary as love, compassion, empathy, and affection) is present in terms of children caring for each other and the environment and is not applied to teachers.

Neoliberal values serve to link inputs of resources to learning outcomes and emphasise learning that is measurable. This approach tends to separate love and care from teaching and learning. Roberts (2018) challenges this separation, claiming that love and teaching are inextricably entangled. He draws on concepts of Dostoevsky’s ‘active love’ and Iris Murdoch’s ‘attention’ to link teaching and learning to “giving, experiencing and understanding love” (p. 2). Active love and attention are conceptualised as selfless, non-judgemental, and accepting. These concepts are “not abstract, but concrete, grounded in the messy realities of life” (p. 8). Teaching that is understood in terms of “slippery,

unpredictable and immeasurable” love (p. 11) may be at odds with neoliberal educational priorities of continual assessment and reporting of measures of students’ learning.

Love is widely regarded as “an integral, essential pedagogical concept” (Page, 2018b, p. 123) by early childhood teachers and scholars (for example, Cousins, 2017a; Page, 2018a; White & Gradovski, 2018). As a complex and contingent concept, love is operational and contextual: “how it is *done*, and by *whom*, and *why*, *where* and *when*, and with what *effect*” (Page, 2018a, p. 126). These complexities and contingencies create difficulty when teachers have professional discussions about the topic of love in their teaching. In unstructured interviews with five teacher leaders in United Kingdom early childhood settings, participants discuss their understandings of love in their professional roles (Cousins, 2017a). Themes from the analysis show diverse understandings: love as preparing children for the future; touch as an expression of love; love as a more natural disposition in some people than others; and relationships between love in familial contexts and childhood experiences of love (or lack of love) and love in early childhood care and education settings (Cousins, 2017a, p. 32). Cousins advocates for more open discussion of love in early childhood teaching to negotiate understandings and to address problematic aspects such as anxiety around appropriate physical contact with children. Teachers do not often discuss loving children, suggesting “that the topic is somehow taboo” (Page, 2011, p. 312). Political forces, including those associated with gender, child protection, and perceptions of professionalism give rise to teachers’ reluctance to discuss love in their teaching.

Teacher anxiety about their closeness to children being misconstrued as wrongdoing and the threat to effective attachment relationships resulting from this anxiety are described by Page (2017) as causing “a widespread but largely unacknowledged *crisis of care* [emphasis in original]” (p. 389) in England. The article’s title, ‘Do mothers want professional

carers to love their babies?’ indicates the contested nature of love in early childhood teaching (Page, 2011). In-depth interviews with six United Kingdom mothers about their decisions regarding childcare choices for their babies less than 12 months of age reveal strong views about how they want professional carers to be with their children (Page, 2011). Although they do not always use the term love, Page claims that their views are in tune with a concept of professional love which complements rather than competes with love between parents and children, giving early childhood workers “permission to love [their children], but not *too* much [emphasis in original]” (p. 319).

Understanding and applying a concept of professional love may help alleviate anxiety about loving relationships between teachers and children in early childhood settings:

when the adult caregiver is able to decentre [take the other’s perspective] and form an authentic, enduring and close relational attachment to a young child, with the ‘permission’ from the parent, this model of caring can be construed as a form of professionally loving practice. (Page, 2017, p. 391)

In English research, interviews provide data from eight early childhood practitioners (Page, 2017) concerning professional love in early years settings. Themes of safeguarding children and child protection are prominent as well as the theme of love. Confusion is evident about appropriate levels of closeness with children, including during intimate care routines such as nappy-changing. Page (2017, 2018a) argues for more informed professional discussion among early childhood teachers about theories regarding love, intimacy, and care of young children, and for the informed use of professional love to “affirm the existence and importance of loving relationships between professionals and young children, distinguishable from models of familial love” (Page, 2018a, p. 138).



There are multiple conceptualisations of love, some associated with human realms of intimacy and privacy, and some associated with discourses of nurturing where 'love' is conflated with 'caring' (White & Gradovski, 2018). Conflating love with caring can do a disservice to the concept of love and narrow the possibilities for love in early childhood education. White and Gradovski (2018) draw on the ideas of Russian philosopher Bakhtin to assert a dialogic model of love that is reciprocal and responsive: "love is not a prescribed act of care or a fixed 'ethic' that is unproblematically shared across people, but one that exists in, and only in, complex relationships and, importantly, feelings between people" (p. 207).

Love (and other emotions) cannot be entirely articulated in language; they may also be expressed by other means such as poetry, dance, and music. Aslanian (2018) and Cousins (2017b) use poetry as methodology to engage with data in research about love in early childhood education. Aslanian draws on new materialist theories of Karen Barad and conceptualises love as produced ephemerally within relations among people, things, and ideas, and based in intuition rather than rationality. Such theorising and exploratory methodology is a departure from social and cultural perspectives in the other literature reviewed about love and caring in early childhood. Opportunities are presented in this thesis, situated in posthumanist perspectives and drawing on theories from Deleuze and Guattari, to seek new directions to investigate emotions, caring, and love in early childhood teaching.

### Professionalism

Perceptions of emotions, caring, and love in early childhood teaching are shaped within tensions among various discourses of professionalism and maternalism. These tensions are associated with 'emotion work' in some literature. Being professional is interpreted in multiple ways in early childhood teaching and these professionalisms are often in tension,

creating dilemmas among multiple and sometimes conflicting subjectivities. Tensions among discourses of early childhood professionalism and maternalism contribute to caring being emotionally complex in teaching of young children. A concept of relational professionalism acknowledges teachers' skills and knowledge in using caring relationships as a central pedagogical strategy (Dalli, 2006; Warren, 2014). Traditional functional and managerial professionalism discourses position teachers as emotionally detached authority figures or technicians, while attachment theory constitutes them as responding to children's emotional needs. Participants in a research study involving 24 Canadian female early childhood teachers characterise closeness with children in terms of personal relationships of mutual intimacy between teacher and child (Quan-McGimpsey, Kuczynski, & Brophy, 2011). The researchers suggest that it is important that teachers have theoretical understanding of attachment-based pedagogy in keeping with relational professionalism rather than rely on intuitive understandings based in their own life experiences, which may be more associated with maternalism.

Teachers negotiate discourses of children's rights and discourses of caring in early childhood education which can produce tensions between images of children as competent (with rights) and vulnerable (needing care) (Taggart, 2016). Taggart sees distinguishing between the two as creating a false dichotomy. He suggests that the concept of compassionate pedagogy can encompass caring and attending to social justice issues, "to nurture children who are vocal, capable citizens as well as being secure, well-adjusted people" (Taggart, 2016, p. 173). From a psychological perspective, Taggart links compassionate teaching that addresses need and vulnerability with secure attachment relationships in early childhood settings. Compassionate teaching in this framing draws on concepts of democratic professionalism with commitment to social justice as well as

relational professionalism. From a sociological perspective, Taggart advocates for compassionate professionals who are skilled and responsive rather than technicians who provide 'customer care' by applying caring behaviours that are not necessarily accompanied by caring dispositions.

#### Emotion work and professionalism

Teachers' emotional labour is framed within societal contexts by conflicting perceptions of their caring work: valued as having moral purpose and devalued as 'vocational' rather than professional. However, many early childhood teachers claim caring as part of professionalism (Dalli, 2008; Warren, 2014) rooted in an ethic of care. Taggart (2011) describes caring within an ethic of care as emotional labour, stemming from "effort rather than instinct, that involuntary management of feeling which is expected as part of one's work, either paid or unpaid" (p. 89). While caring is regarded as rewarding and fulfilling by many early childhood teachers, caring for young children is emotionally intense and emotional self-management is needed to sustain such caring, especially in light of emotional rules around the expression of emotions such as anger.

Emotional labour can manifest tensions between being detached and restrained professionals and engaged and warm carers. Research interviews with 42 United Kingdom early childhood student teacher participants (Vincent & Braun, 2013) explored how student teachers and tutors understand being and becoming "the right person for the job" (p. 752). Early childhood work is "a site where intense emotional labour is expected and required, justified by the morally worthy – but low status – nature of caring for young children" (p. 764/765). On one hand mothering and nurturing are privileged in this work; on the other hand, these qualities are devalued because they are regarded as natural and common sense. The low status of early childhood teaching is conflated with social class in the United

Kingdom; early childhood workers tend to be female and working class, with low level qualifications and poorly paid (Vincent & Braun, 2013).

Feeling-rules and emotional scripts reflect dominant societal norms about emotions and their expression, the cornerstone of which appears to be “control of yourself and consequently the children” (Vincent & Braun, 2013, p. 764). These provide means to judge whether a student teacher is the right person for the job and form guidelines for good practice: “being happy, ‘fun’ and ‘smiley’ at work, not getting too involved with individual children and treating all children equally” (p. 759). These early childhood workers negotiate their engagement in emotional labour, in tension between exerting agency and skills and feeling alienated and oppressed. For example, participants are aware of implications for managing children’s behaviour within feeling rules that sanction negative emotions: “‘And you can’t smack them, you can’t shout at them, you have to talk to them calmly and go down to their level’” (p. 758). Vincent and Braun call for teacher educators to encourage student teachers to reflect on dominant emotional scripts and feeling rules, to decrease stress associated with emotional labour and feelings of inauthenticity.

Early childhood teachers may manage emotional demands of their work through a hidden curriculum of learning how to manage their feelings, including strategies of detachment. Measures of childcare quality such as the Caregiver Interaction Scale highlight indicators of “sensitivity, gentleness, enthusiasm, effort, and enjoy[ment of] contact with children” (Colley, 2006, p. 20). Interviews, observations and questionnaires from six student teachers and two teacher educators (Colley, 2006) feature student narratives that demonstrate “conscious effort, repeated practice and a degree of self-surveillance and self-denial” (p. 22) required to cope with emotional demands of early childhood work. Some students in this study resist producing acceptable selves as ‘nice girls’, leading to withdrawal

or exclusion from the course when the emotion work demanded is more than they are prepared to do.

Physical, emotional, and managerial aspects contribute to complexities of early childhood teaching. Understandings of professionalism that overlook emotional aspects of teaching can make demands that are difficult to manage. Expectations of compliance for accountability and to provide evidence of outputs that justify resourcing can create stress, disillusionment, and disengagement. Five United Kingdom nursery teachers describe their efforts to implement attachment-based pedagogy in interviews, diaries, and a focus group discussion (Page & Elfer, 2013). Logistics of staff working hours, the emotionally draining nature of the work, and perceived lack of management support and understanding interfere with requirements for practitioners “to facilitate warm, sensitive and consistent attachment based pedagogies between individual staff and children through primary caregiver systems” (p. 558). Manning-Morton (2006) asserts links between professional self-worth and self-awareness regarding physical and emotional aspects of practitioners’ work. She reports on action research project involving a group of United Kingdom practitioners working with children aged from birth to three years that aimed to challenge the perception that professionalism is concerned with cognitive learning and children over three years. Manning-Morton associates early years professionalism with “the ability to talk about, think about and handle (physically and emotionally) children’s physicality” as well as “their distress, their defiance, their dependency and their inherent mess and chaos” (p. 46).

This section has reviewed literature that addresses professionalism in terms of emotions, caring, love, and professionalism in early childhood teaching. Multiple understandings of professionalism exist in tension with each other and with societal forces, including neoliberal expectations of ‘good’ teachers, and gendering associated with

maternalism that historically underpins early childhood teaching. The next section of the chapter explores theoretical perspectives on emotions, including psychological-cognitive, social and cultural, poststructural discursive, and posthumanist perspectives. There is a large and varied body of literature that addresses emotions from diverse theoretical perspectives and that explores emotions in teaching in various education sectors.

### Theoretical perspectives on emotions

Engagement with theory is a thread that is woven throughout the landscape of literature about emotions in early childhood teaching and is also a thread that is woven through this thesis. An intention of this thesis is to explore potentialities of engaging with ways emotions might be understood, and to seek ways of thinking and becoming different that open opportunities for creative critique and experimentation within assemblages of early childhood teaching. This section of the chapter reviews a range of literature sources that presents diverse theoretical perspectives on emotions in teaching.

### Psychological-cognitive perspectives

Psychological perspectives view emotions as internal to individuals and as available in varying degrees to be controlled and managed. Emotions have been theorised as either feelings-centred or thought-centred, reflecting binary oppositions between thought and feeling, mind and body, and reason and emotion (Deigh, 2010). Feelings-centred emotions are registered as feelings of bodily change, and thought-centred emotions involve judgements, appraisals, and attitudes (Ahmed, 2004). Cognitive models of emotion assert that emotions are intentional, or 'about something' and involve an evaluative component (Deigh, 2010). In contrast, emotions are also theorised as mixtures of thoughts and feelings that are partly sensational or physiological, and partly cognitive or conceptual (shaped by beliefs and perceptions) with a powerful linguistic dimension (Boler, 1999, p. xix).

Psychological and cognitive perspectives position early childhood teachers as responsible for managing their emotions, repressing negative emotions and maintaining a warm, calm, and positive demeanour. Analysis of questionnaire and narrative data of teacher-child interactions from 24 United States pre-service early childhood teachers indicates how well teachers' self-awareness and regulation of their own emotions predict their responsiveness to children's emotion displays. Findings indicate that teachers who use reappraisal strategies to manage their own emotions are more supportively responsive to children's emotion displays than teachers who use suppression strategies to manage their emotions (Swartz & McElwain, 2012).

Teachers' adaptive strategies to manage challenging relationships with students and avoid emotional exhaustion and compassion fatigue is discussed in another example of literature based in psychological perspectives. Chang and Davis (2009) review research literature that examines factors influencing teachers' decisions about building relationships with students, and links between teachers' perceptions of student emotional negativity and students' poor academic achievement. According to one study reviewed by Chang and Davis, teachers hold beliefs that influence their appraisals of emotional and relationship situations with students: either destiny (inherent compatibility or incompatibility) or growth (overcoming challenges) beliefs.

There is tension within psychological-cognitive perspectives between viewing emotions as stable intrinsic personal characteristics or as aspects that can and should be managed by individuals. Frenzel, Goetz, Stephens, and Jacob (2009) propose a model of reciprocal causation that recognises interplay between teachers' emotions, their instructional goals, and student outcomes. In a quantitative study, 237 German primary and secondary school teachers completed questionnaires and lesson diaries using Likert rating

scales. Analysis showed that teachers' enjoyment is widely experienced and links to their positive perceptions of students. There is less reported anger and anxiety, which is linked to negative perceptions of students' performance, motivation, and behaviour.

Researchers using a psychological perspective suggest that teachers' self-efficacy increases with their ability to manage their emotions. Day and Qing (2009) report on stories from three participants in a four-year large scale mixed-methods research project involving 300 teachers in primary and secondary schools in England. These stories recount teachers' emotional peaks and troughs experienced in the context of their teaching settings, relationships, and personal lives. For these teachers, as their sense of effectiveness increases, so does their emotional wellbeing.

Psychological perspectives on emotions are influential in everyday perceptions of emotions in society and among early childhood teachers. Emotions occupy paradoxical positions within taken-for-granted ideas reflected in everyday language. Emotions often seem to be simultaneously understood as internal psychological states and situated within social and cultural contexts. In contrast to psychological approaches to teachers' emotions, approaches that frame emotions within social and cultural influences are focused on relationships within groups and communities rather than on individual teachers.

#### Emotions as socially and culturally situated and mediated

Theoretical frameworks that describe emotions as socially and culturally situated and mediated move away from understandings of emotions as being internal states of individuals towards a conceptualisation of emotions as practices within relationships, assemblages, or entanglements. The early childhood curriculum framework *Te Whāriki* (Ministry of Education, 2017) draws on sociocultural theorising of Vygotsky and Bruner to frame an understanding of learning that "leads development and occurs in relationships



with people, places and things, mediated by participation in valued social and cultural activities” (p. 61). Understanding emotions as socially and culturally constructed is consistent with such a theoretical framework.

Social and cultural contexts shape concepts of emotion experiences and expressions through language and other articulations (such as body language, laughter, and crying) that are intelligible within their contexts. Within framing of emotions as produced in complex social and cultural settings and relationships, individuals may choose or feel obliged, or may be socially or culturally programmed, to feel some emotions and not others. Emotions are mediated by present and past experiences:

emotions are what move us and how we are moved involves interpretations of sensations and feelings, not only in the sense that we interpret what we feel, but also in that what we feel might be dependent on past interpretations that are not necessarily made by us, but that come before us. (Ahmed, 2004, p. 171)

*Te Whāriki* (Ministry of Education, 2017) is a bicultural document that uses tikanga Māori cultural values associated with belonging to collectives and reciprocity of relationships. Within te ao Māori worldviews, emotions are associated with group rather than individual wellbeing as cultural values emphasise relationality. For example, manaakitanga (hospitality, care for the other) upholds the mana (integrity, authority) of all parties in relationships, and whanaungatanga attends to the mana of whānau (extended family) members through networks of responsibility and care. Ritchie (2013) reports on a research project exploring pedagogical possibilities using Māori cultural values focused on connectedness and interdependence among people, creatures, places and things within early childhood settings.

Emotions may be experienced within actions or reactions in relations with objects, bodies, or surfaces, including imagined objects. Relationships of 'awayness' or 'towardness' with objects of emotion can result in these objects being regarded as causing emotion experiences. Emotion words such as 'hateful others' or 'happy families' can stick to bodies like signs, designating the bodies as causing emotions (Ahmed, 2010). Within a cultural politics of emotion, Ahmed (2004) suggests objects of emotion and their associated sticky emotion signs or words circulate in affective economies. The more a sign sticks to an object through circulation and use, the more affective value it gains. Ahmed uses the example of hate expressed by extreme right-wing groups in Britain towards immigrants, as immigrants are stuck with signs such as 'illegal', 'bogus', and 'possible terrorist'. An example of an object of emotion and associated sticky emotion word in early childhood teaching is 'gentle hands', used to encourage children to be kind to other children.

In affective economies, ways of becoming are shaped within affective encounters. For example, fear associated with perceived vulnerability of women is materialised as constraints on where and how female bodies can claim respectability, either by staying at home (domestication) or being careful how they move and appear in public (constrained mobility) (Ahmed, 2004). Poststructural theories of discourse may describe such emotions shaped within power relations in social and cultural contexts as discursive practices.

#### **Performative emotions and discursive practices**

Within Foucault's theories of discourse and power relations (for example, Foucault, 1980a, 1980b), discursive practices constitute individuals' subjectivities and sense of being unified selves with bodily feelings, emotions, and intentions. For Zembylas (2005b), corporeal and performative emotions are produced through speech acts, practices such as rituals and habits, and through the materiality of bodies. Subjectivities and emotions constitute each

other: “On the one hand, emotions motivate and accompany performances of subjectivity; on the other hand, emotions are constituted, established and even reformulated by these performances” (Zembylas, 2005b, p. 33).

Teachers negotiate emotion discourses within power relations in their teaching settings, managing their emotions and responding to expectations about what emotions are acceptable in the setting. A United States elementary school teacher explored how emotions influence her teaching role in the subject area of science in a three-year ethnographic case study using a combination of qualitative ethnographic and ‘memory-work’ methodologies (Zembylas, 2005b). In this research, memory-work methodology elicits memories of past emotions, based on belief that meanings we weave into our memories influence our present and future actions. Data were generated through interviews, field notes and video-recording of teaching, emotion diary entries, and teaching documents such as lesson plans and school records. The participant is aware of professional teaching discourses that constrain emotions within school power relations: “‘I didn’t have an arena or a place to go talk with my colleagues about how I felt. It was not considered professional to talk about feelings’” (p. 106). The teacher engages in emotion work to facilitate a supportive emotional tone in her classroom and maintain her own professional self-esteem when faced with emotional rules of school and science teaching that devalue the role of emotions in teaching: “‘I often had to pretend I felt differently, because I didn’t want to reveal to them [colleagues] how I *really* felt. I became pretty good at saying and showing that I felt one thing, while feeling something totally different ...’” (p. 128).

Teachers’ experiences of emotions such as stress, frustration and worry may link to a discourse of persecutory guilt, according to Madrid and Dunn-Kenney’s (2010) analysis of data from four United States early childhood educators. Data were generated from four

two-hour focus group discussions, interviews, journal writing, collaborative categorisation of emotion words, and artefacts such as written metaphors and drawings. Participants discussed data and researchers' interpretations in one-hour follow-up interviews. Drawing on Foucault's theories, the researchers view these teachers' emotional experiences as embedded in societal norms and related to power, language, and ideology. The participants' data show awareness of how their ways of being teachers are constrained within discourses and power relations and demonstrates their resistance of these constraints through expressions of frustration and complaints about accountability demands.

Some discourses of early childhood professionalism focus on technical and managerial skills rather than capacities for emotional and relational work. Early childhood workers in Osgood's (2012) United Kingdom study wrestle with gendered discourses of nursery work and being discursively positioned as lacking in professionalism. Participants show awareness of constraining their emotion expressions to conform with professional expectations: "'in this job you can easily get too emotional and too much emotion can interfere with your work and that is where you have to know where, when and how to draw the line'" (p. 132).

Theorising emotion as a verb, something that is done, opens possibilities to visualise movements of emotions in relationships. A critical performative analysis of a teacher's emotion (Kuby, 2013, 2014) draws on multiple theoretical perspectives: critical sociocultural, narrative, and rhizomatic approaches. Kuby investigated her own teacher emotions when discussing social justice issues with children. Her research is set in a summer camp in the United States and concerns ongoing discussions with five- and six-year-old children about issues of racial segregation and civil rights. Kuby's emotions in interactions with the children are situated in relationships, settings, and power relations; performed in

embodied ways that produce narratives; and contain emotional fissures, where emotions are experienced as unexpected interactions or collisions. Kuby (2013) notes moments where she becomes aware of discomfort, “moments of emotional collisions that prompted dialogic conversations about social injustices” (p. 29).

These examples of research using concepts of performative emotions and discursive practices provide useful tools to critique power relations in early childhood that may mediate and constrain emotional experiences and expressions in early childhood teaching. In my research, posthumanist theoretical tools are chosen to creatively critique and to experiment. The concepts of affect and affective practice make a theoretical move in the direction of relationality and affective flows in dynamic assemblages that this research works with.

#### **Affective practice and affect in practice**

The concept of affective practice takes a social practice approach to affect (Wetherell, 2012, 2015). Wetherell challenges views of emotions as a limited range of pre-determined types, such as fear, anger, or joy as inadequate. Instead, she describes “exquisite, highly complex intersections between body states, methods of registering and describing these, and the context” (Wetherell, 2015, p. 146). She criticises approaches that combine ideas of pre-personal “subjectless affect” (Wetherell, 2015, p. 149) with contradictory views of social actors who experience emotions in relations with each other and their contexts and histories. This is a tension that is present in this research, where a posthumanist perspective is taken to research human experiences of emotion. Subsequent chapters of this thesis set out my approach and argument that this is a tension but not an incommensurable one. From a social psychological perspective, Wetherell defines affective practice by addressing

the concepts of affect and emotion and acknowledging complexities, contingencies, and dynamism in a way that is reminiscent of actualisation of a Deleuzian event:

affective practice is a moment of recruitment, articulation or enlistment when many complicated flows across bodies, subjectivities, relations, histories and contexts entangle and intertwine together to form just this affective moment, episode or atmosphere with its particular possible classifications. (Wetherell, 2015, p. 160)

Affect as a complex relational force is traced through processes of pedagogical decision-making within a team of teachers in research in an Australian early childhood setting. Skattebol (2010) theorises affect as “a tangible, embodied force that operates between people” (p. 76). The teachers experience pedagogical uncertainty about change from a scientific focus on child development to a sociocultural mindset that acknowledges children’s cultural and political contexts. From collective experiences such as shared reflections from staff planning meetings, interviews, audio-recordings, and field notes, teachers become more aware of how affect shapes their pedagogical decision-making and critical reflection. For example, shame of being ignorant about Australia’s colonisation and indigenous issues at first is experienced as pedagogical uncertainty of not knowing how to approach these issues with colleagues or children. Skattebol notices a teacher’s awareness of her affective experience as she moves “to shame’s productive realm, a self-consciousness and acceptance of her implication in Australian ‘race’ relations and in a more critical knowledge of children and teaching” (p. 88). In this thesis, the concept of affect is understood as a force or flow within networks of relationships among human and other-than-human bodies in posthumanist perspectives, and distinct from the concept of emotion.

### Posthumanist perspectives on emotion and affect

Within posthumanist perspectives, affects are unqualified intensities and emotions are qualified intensities. Emotions may be conceptualised as affective productions (Strom & Martin, 2013). Affective intensities are folded into the nervous system to become partially registered and recognised as emotions (Bertlesen & Murphie, 2010). Affects are 'visceral prompts' and emotions are organised perceived experiences of affect (Hickey-Moody, 2013). Hickey-Moody and Malins (2007) distinguish affect as "an *a*-subjective bodily response to an encounter" from emotion as "a classifying or *stratifying* of affect" (p. 8). Affect is foregrounded by Massumi (2002), Olsson (2009), and Dahlberg and Moss (in Olsson, 2009) as the process and capacity of becoming, of which feelings and emotion capture only a part. As Dahlberg and Moss state: "Affect concerns the very moment of transition, when a body (human or non-human) reaches a threshold and manages to pass it" (Olsson, 2009, p. xxiii). Theorisations of emotions and affect as used in this thesis will be further discussed in depth in the next chapter.

Bodily logic concerns capacities for change through affect through unpredictable encounters of bodies and forces. Bodily logic is a means by which Olsson (2009) characterises affect as differing from conscious thinking about emotions. In her research with preschool children in Sweden, Olsson (2009) focuses on providing learning environments and practices that give rise to "collective experimenting, intensity and unpredictability" (p. 76). Conceptualisation of affect in terms of bodily logic escapes constraints of recognition and representation of known, agreed, and recognisable emotions. Olsson (2013) describes emotions as registrations of how a body's capacity to affect and be affected has been extended or restricted. In her research with one- to two-year old children

in Sweden, she notices joy and energy when children are provided with materials in a setting that invites them to explore with crayons, pens, and paper.

Drawing on Deleuze and Guattari's theories, subjects, bodies, and emotions are conceptualised in terms of pre-individual elements or forces individuating and actualising to become active and everchanging subjects through dynamic relations within the world and social structures: "A self is thus in precarious relations of composition and decomposition with the society by which it is produced" (Roffe, 2007, p. 42). Human subjects as forms of existence are not privileged over other ways of being and becoming. Processes of movement and becoming-different are prioritised over stable forms and structures: "There are only relations of movement and rest, speed and slowness between unformed elements, or at least between elements that are relatively unformed, molecules and particles of all kinds" (Deleuze & Guattari, 1980/1987, p. 293/294). Deleuze and Guattari are interested in how things work, their interconnections and intensive capacities, rather than what they are (Malins, 2007).

#### Emotions as embodiment and sensation

Physiological mechanisms of affect can be partially registered and interpreted as emotions within theoretical framings of emotion experiences as embodied. Emotions become part of decision-making processes around how to think, talk and act: "Every action of a body is a physical expression of its analysis-in-action of the perceptual world, of the plug-in to forces of which the body and its things are complementary poles" (Massumi, 2002, p. 104).

Massumi describes corporeality of affect in terms of exteroception (tactile sensibility such as touch), proprioception (sensibility of muscles and ligaments) and introception (visceral sensibility).



Physical indications of emotions such as shudders, blushes, pain, and tingling can be linked with emotions or feelings such as shame, grief, joy, and sadness. Braidotti (2011) describes bodies as multilingual, speaking through “temperature, motion, speed, emotions, excitement that affects the cardiac rhythm and the like” (p. 63). The emotion diary template used in Zembylas’ (2005b) research states that, as well as ‘emotional’ thoughts and actions: “You can recognise an emotion when ... a bodily sensation happens (such as your heart beating faster)” (p. 219). Bodily affect and how meaning is made of it are constituted within culturally available possibilities (Davies, 2006). In an exploration of embodiment of affect, MacLure (2011) describes ways in which affective embodiment can become evident in “the materiality inherent in language, and the affects that move in, and connect bodies” (p. 1001). She deconstructs popular media material such as newspaper articles to bring attention to examples such as words that name bodily emissions; non-verbal communication such as laughter, snorts, and silences; and speech acts such as mimicry, mockery, and irrelevance. In these expressions, affects act as ‘visceral prompts’, “making the body surge up to the surface of language” (p. 1001).

Within pedagogical relationships, affect can be registered as bodily change when entangled bodies within assemblages affect each other. This conceptualisation goes beyond bodily registrations of internal states to an understanding of the relational and communicative nature of embodied emotions. A concern with embodied affect in teaching and learning assemblages informs Australian research with geography secondary school teachers regarded as accomplished in their teaching practice (Mulcahy, 2012). Affect is “assembled – a complex and uncertain gathering of energies, words, gestures, commitments, affections, artefacts, bodily feelings, routines and habits” (p. 21). Affectivity can therefore be understood as a socio-material process. For instance, one teacher becomes

part of an affective assemblage with a datasheet artefact, classroom furniture, and two students. Her gestures and “visceral productions of voice” (p. 17) mark relational flows of affect among human and other-than-human components of the assemblage. Another teacher is caught up in an affective encounter with her students when she feels compelled to share her concern about the effects of a tropical cyclone in Burma: “‘I’ve got to talk about this because I get excited’” (p. 19). Bodily affectivity is also evident among her students: “‘There’s a few boys in there ‘specially who lean right forward and that sort of thing and get involved’” (p. 19). Human bodies can communicate how they are affected through gesture and posture.

#### Emotion expressions through signs and literacies

Emotion expressions are recognised as means of communication across various conceptualisations of emotion. Emotion expressions provide means by which bodies may affect and be affected by each other through messages sent and received. Multiple Literacies Theory (Masny, 2013a) uses Deleuzian concepts to frame relationships and interactions, as “sense emerges as an affect of signifying machines that come together in an assemblage charged with affection and perception” (p. 76). Multiple literacies include many ways in which bodies become intelligible to each other and how they affect and are affected: “Literacies involve reading, reading the world and self as texts that create potentialities for transforming life (how one might live)” (p. 75).

From a posthumanist perspective, children, adults, and researchers are constituted within assemblages of matter and meanings. Davies (2014) distinguishes between an ‘everyday’ humanist subject with a “hearable, recognisable identity” and a posthumanist subject of emergent listening, “not so much an entity as an intra-active becoming” (p. 34). In her research into anger among children in a Swedish early childhood setting, Davies

describes emotions as coming to exist in intra-acting entanglements, “in the interface where Tom affects and is affected by others” (p. 51). Open or emergent listening as conceptualised by Davies and her co-researchers (Davies, 2011, 2014; Davies & Gannon, 2009) draws on Deleuzian and Reggio Emilia theories, and involves openness to the multiple ways affects or effects of affect as emotions are signalled in assembled relations.

Open listening features in approaches such as collective biography, which involves co-researchers listening intently to each other’s stories “through attending to affect, to emotion, to voice, to images, to the specificity of the other” (Davies, 2009, p. 11). Open listening goes beyond interpreting spoken words to a disposition of openness to others in all their modes of expression and to transformation: “Open listening opens up the possibility of new ways of knowing and new ways of being, both for those who listen and those who are listened to” (Davies, 2011, p. 120). Davies (2011, 2014) explores open listening in encounters between adults and children in Swedish settings. She becomes aware of affective forces that produce emotion in her “own intense pleasure in becoming aware of the creative life-force that her experiment made visible” (Davies, 2011, p. 121).

The literature reviewed about posthumanist perspectives on emotions and affect, emotions as embodiment and sensation, and emotion expressions through signs and literacies use theoretical tools similar to the tools I use in this research. These theories open possibilities to conceptualise emotions as related to but different to affect, as partially experienced and expressed through bodies and through language, and not tied to human individuals with responsibilities for managing ‘their’ emotions.

## Politics of emotion

Critically engaging in politics of emotion and politics of affect is the third thread that is woven through this chapter. This section will review literature that addresses influencing

emotions (emotions being influenced and emotions that exert influence), engaging in emotion work, critical thinking, and critical action of engagement in politics of emotions and politics of affect. Teachers' engagements with politics of emotions are shaped within theoretical frameworks. Psychological-cognitive conceptual frameworks separate reason from emotion and focus on individuals understanding causes of their emotions so they can better manage them. Social and cultural frameworks include Ahmed's (2004) conception of affective economies, where emotions are produced, have value, and circulate in social relationships. Critical approaches based in Foucault's theories investigate discourses and discursive practices within networks of power relations.

Concepts from writings of Deleuze and Guattari are used in cartographic or mapping approaches to engage in politics of affect through critical analysis or creative critique in this thesis. These cartographies map flows of affect and desire and plug the maps into tracings of lines that constrain and limit ways of becoming. Seeking lines of flight where desire escapes the territory of what is taken-for granted as normal opens opportunities to produce something new: "A cartography is a politically informed map of one's historical and social locations, enabling the analysis of situated formations of power and hence the elaboration of adequate forms of resistance" (Braidotti, 2011, p. 271). Cartography based in Deleuze and Guattari's theories is an analytic approach used in this research.

### Influencing emotions

Emotions, ways of thinking, and courses of action can influence and constitute each other through political and social mediation (for example, Boler, 1999; Zembylas, 2003a; 2003b, 2005a, 2005b, 2007b, 2007c, 2007d; Zembylas & Fendler, 2007). Social control of emotions operates as "*feeling power*", shaping emotions that are experienced and expressed.

Emotions may be discursively produced within cultural, social, and political relations

through expectations placed on teachers' feelings and behaviour. Conversely, power of emotion can enable resistance as "*feeling power*" that stimulates critical thinking and action (Boler, 1999, p. 2). Emotions can influence thinking and acting by indicating value or judgement, as a mediating space where moral and ethical evaluations happen: "they give us information about what we care about and why" (Boler, 1999, p. xviii). Emotions can influence and be influenced, and can be managed and negotiated within social and cultural relations:

emotions [are] complex, multifaceted experiences that arise in a variety of sociopolitical relations and contexts, including practices of emotion management as well as particular emotion discourses that privilege some emotions but not others, linking larger social discourses with individual experiences. (Zembylas, 2005b, p. xviii)

Emotions are often viewed through a psychological lens as individual, natural, and private phenomena which individuals endeavour to manage. Individuals are positioned as responsible for their emotions or constructed as experiencing and expressing particular emotions due to aspects of their life history such as gender, age, or ethnicity. Ideologies are in this way internalised through emotions as common sense truths, such as "women should be caring and loving, and not express anger" (Boler, 1999, p. 32). Outlawing particular emotions such as anger removes an avenue for resisting injustice: "when women are prevented from expressing anger at injustice, transgression or violence, they are forced to submit without expressing resistance" (p. 12). Dominant discourses of society and culture determine what emotions can and cannot be felt and expressed: "thus social control is achieved ... through 'shaping' or 'winning' the consent of the oppressed" (p. 7).

Emotions can function as evaluations of right and wrong that are shaped by emotional rules and discourses. Social and cultural normalisations shape what we judge as

right through feelings of pleasure and satisfaction, and what we judge as wrong through feelings of anger, shame, or disgust. Teachers and students police themselves through monitoring and responding to their emotions. For example, fear of surveillance may be manifest as internalised fear, self-blame, and willingness or desire to confess; and awareness of peer policing may be felt as shame, humiliation, and desire for conformity (Boler, 1999). Teachers manage their own emotions through self-governance and by engaging in emotion work within dominant discourses of emotion in education.

### Engaging in emotion work

Individuals evoke, shape, and manage their emotions through emotion work. Zembylas (2005b) describes emotion management as emotion work undertaken to cope with emotional rules, to comply with feeling what 'should' be felt. Emotional labour involves both management of 'felt' emotions and observable emotional expressions. Teachers' emotional labour includes working to support students' emotional lives and managing their own emotions to be recognised as professional in education settings. Emotion management becomes a technique of governmentality within discourses that shape 'normal' emotional experiences and behaviour.

Societies may tend towards greater or lesser 'formalisation' of emotional rules by which appropriate experiences and displays of emotions are mandated (Zembylas, 2005b). Zembylas suggests that there has been movement in 'Westernised' societies towards a postmodern culture of emotions characterised by multiple and diverse patterns and interpretations of emotions. Emotions have become commercialised and commodified, for example in advertisements that sell early childhood caring to consumer parents, or security and tranquillity to prospective retirement village residents. When emotional rules are informalised they apparently become more lenient. However, informalisation requires

intensification of emotional labour as individuals negotiate their emotions within discourses and power relations, faced with more nuanced decisions and responses to choose from: “both a relaxation and an intensification of emotional control” (Zembylas, 2005b, p. 46).

Concepts of emotional intelligence and emotional literacy reflect intensification of demands on individuals’ emotion work due to informalisation. Individuals are expected to read situations and govern themselves to respond by feeling and displaying emotions appropriately. Emotionally intelligent people, according to Goleman (Boler, 1999, p. 60), are skilled in appraising and regulating emotions and use emotions strategically for success in life. Emotional literacy refers to programmes designed to teach emotional intelligence, including to children. Boler (1999) criticises emotional intelligence and emotional literacy programmes as culturally constructed but presented as universal truth. She notes inherent contradictions between assumptions that individuals’ emotional capacities are hard-wired and assumptions that individuals are capable of learning to manage their and others’ emotions.

As well as governing their own emotions within social and cultural contexts, teachers are instrumental in shaping emotions of children they work with. Shaping emotional experiences and display within frameworks of emotional rules and discourses has been termed “orthopaedics of affect” (MacLure, Jones, Holmes, & MacRae, 2012, p. 462). A poststructural research study explores how teachers manage children’s emotions in United Kingdom Reception classes (aged four to five years). The researchers describe ambiguity between how teachers care and how they control as children are taught a repertoire of emotions through rehearsal and modelling.

### Engagement in politics of emotion through critical thinking and action

Early childhood teachers negotiate emotion expectations within tensions among various social and political influences, including professionalism discourses and gendered discourses that position them as instinctive nurturers. Taggart (2011) notes that professionalism discourses underpinning codes of practice and assessment standards position caring “as part of a ‘taken-for-granted’ assemblage of lower skills which acts as a platform upon which the higher skills of professionalism can be built” (p. 87). Early childhood teachers have resources of skills, knowledges, and dispositions that equip them to engage in politics of emotion through critical thinking and action. For example, in her research into the experiences of United Kingdom nursery workers, Osgood (2012) describes her participants as emotional professionals who understand and skilfully manage complexities of emotions, while embedded in a neoliberal professional framework which devalues emotional professionalism.

Collective or collaborative approaches to critically engaging with politics of emotion are relevant to early childhood teachers, who work in professional teams. By reflecting together and attending to affect as part of their planning and decision-making, teaching teams can develop sustainable critical pedagogies in their early childhood settings (Skattebol, 2010). Collective or collaborative critical reflection addresses teacher emotions effectively through strategies such as collective biography (Davies et al., 2013), attending to emotional discomfort (Madrid, Baldwin, & Frye, 2013), and critical reflection by teaching teams (Skattebol, 2010). Research into Canadian teachers engaging with an early learning curriculum framework draws on Bakhtin’s view of dialogue that “suggests that we imagine the other’s viewpoint and in that imagining, we are changed” (Elliot, 2010, p. 13). By engaging with each other affectively in dialogues, these teachers challenge images of early



childhood educators as technicians, experts, and custodians as they incorporate affective aspects into their conceptualisations of professional practice.

The following three sub-sections concerning critical thinking and critical action of engagement in politics of emotion address emotional capital as a resource available to early childhood teachers akin to practical wisdom; critical emotional literacy as awareness of how emotion rules and influences work and how to navigate them; and critical emotional praxis to describe action taken that is informed by critical emotional literacy and critical reflection.

### *Emotional capital*

Emotional capital is a resource that early childhood teachers can draw on to effectively engage in emotion work, critical thinking about how emotions work in their teaching assemblages, and critical action that engages in politics of emotion. From a sociological perspective, early childhood teachers can draw on emotional capital to enhance their wellbeing and resilience through awareness of how they experience, express, shape, and manage their emotions in their professional roles: “ongoing consciousness of emotions (and the decisions we make in revealing and expressing them) and the ways we make use of these emotions in everyday practice” (Andrew, 2015, p. 355). Early childhood educators use their emotional capital as they perform emotion work to maintain a calm and positive emotional atmosphere in their settings. Andrew (2015) describes the sort of knowledge and skills required for this sort of work as phronesis or practical wisdom that teachers use as they engage with people, bodies, situations, and contexts, and respond to “the varying needs of a shifting constellation of bodies and objects and the emotions that circulate” (p. 352). Andrew suggests that practical wisdom is not valued as highly as abstract knowledge and technical skills and that this is associated with the gendered nature of the field of early childhood teaching “which draws on the pre-existing skills of those who have been brought

up to care for others, and exploits these skills without acknowledging them as inherently valuable” (Andrew, 2015, p. 355). Analyses of data from interviews and a focus group discussion with 23 Australian early childhood educators highlight dispositions such as empathy, insight, and resilience as resources of emotional capital. Teachers who critically engage and reflect on “the visceral and evaluative process of emotions” (Andrew, 2015, p. 362) can better understand how they are positioned in complex settings that are often stressed and under-resourced. Their emotional capital constitutes a resource they have at their disposal alongside abstract professional knowledge and technical competencies.

### *Critical emotional literacy*

Critical emotional literacy is described by Zembylas (2005b) and Boler (1999) as awareness of rules governing emotions and of how emotions influence teachers’ behaviours and subjectivities. Critically emotionally literate teachers can challenge silences about emotion in the classroom: “learning how to articulate the ways in which the social realm defines the private and how our passions inform our desires for knowledge” (Boler, 1999, p. 140). For example, teaching about social justice is interrelated with teachers’ emotions in complex ways. Commitment to social justice may be associated with emotions such as anger or outrage about injustices. However, people can also have affective investments in social norms and inequitable status quo conditions. Zembylas and Chubbuck (2009) report on a United States case study involving a white, novice teacher at a large, racially and economically diverse urban school. She uses pedagogies when teaching about social justice that draw on students’ emotions and make connections between social justice issues and their lives. The teacher struggles to teach using socially just practices in an authoritative, negative school ambience where students and staff are positioned in an oppressive hierarchy. She experiences emotions of alienation and aloneness among her colleagues;

anger and frustration about missed opportunities for collaboration and growth; and self-doubt, confusion, and disappointment when a troubled student is punished rather than supported. These emotions drive her to constantly reflect and adjust her practice: “her emotions actually served as a vehicle to prompt action for initiating and sustaining changes in her socially just teaching” (Zembylas & Chubbuck, 2009, p. 356).

Critical emotional literacy enables critical analysis of how emotions are socially and politically mediated in individuals’ lives (Boler, 1999; Zembylas, 2005b). Emotional discomfort may arise for those who become aware of tensions within their experiences and perceptions and this discomfort may stimulate critical reflection. Social or cultural norms of behaviour and perceptions are often comfortable for those inhabiting them, who may be unaware of these norms. Boler (1999) envisages education as a means of challenging injustices brought about by rigid emotional rules. She calls for a “pedagogy of discomfort” (p. 175) that involves critical inquiry into relations between power and emotion. A pedagogy of discomfort consists of critical inquiry and action that investigates and challenges emotional rules and the power relations that support them (Boler, 1999). Engaging in a pedagogy of discomfort means encountering defensive anger and fear when critically reflecting on how preferred, taken-for-granted ways of being are supported by emotions: “how emotions define how and what one chooses to see, and conversely, not to see” (p. 177).

In an enactment of a pedagogy of discomfort, a United States early childhood teacher critically reflects on emotional discomfort and disequilibrium when faced with a dilemma between two conflicting norms: children’s peer culture that favours bringing favourite toys from home and the teacher’s learning from an online course of study that questions consumer culture that produces these ‘must-have’ objects (Madrid et al., 2013).

She explores her misgivings about consumerism and marketing to children, and her emotional discomfort of not knowing what are just and unjust social practices. She engages with her emotions as “critical and transformative forces” (p. 280). The authors assert that “when emotions are used reflexively and consciously versus reactively, teachers develop an *awareness* that can help them resist, sort experiences and anxieties, fears and excitements and use them in empowering ways” (p. 287).

### *Critical emotional praxis*

Critical emotional praxis is practice that is critically informed by emotions. It moves beyond critical reflection and critical analysis which investigate and interrogate power relations.

Critical emotional praxis is informed by social, cultural and political perspectives on emotions: “a renewed criticality that mobilises emotional engagement with others in ways that inspire new ways of being in the world” (Zembylas & Chubbuck, 2009, p. 348).

Emotions can be engaged to critique and transform educational practices and pedagogies.

Literature about politics of emotion suggests some pedagogies that enact critical emotional praxis and asserts that teachers have an ethical responsibility to their students to engage in politics of emotion and to resist injustices:

as long as we agree that this localised site [classroom] is overshadowed by the ineffability of pain, and surrender to fears inculcated by the danger-discourse surrounding expression of emotion, as long as we continue to embody with docility the norms that appear so innocent and ‘apolitical’, we offer students no better vision of how to transform either their own pain or rage or how to enact upon the world the alternative vision each one carries. (Boler, 1999, p. 151)

Emotions can serve as discursive technologies of normalisation (Zembylas & Fendler, 2007). For example, encouraging teachers and students to speak or confess their feelings

can operate as technologies of surveillance and pastoral power: “We have become free to be normal, and it would not be normal to act in defiance of community norms” (p. 328).

Some emotions and stories become incomprehensible within classroom discourses of emotions and cannot be told safely. Zembylas (2009) associates affective politics of fear in education with fear of crime and violence, fear of the Other, and fear of corporate and government control of pedagogy through standardisation and testing. Education settings are places where hegemonic discourses of fear are reproduced, challenging teachers and students to approach these critically and explore possibilities for challenge and resistance.

Teachers can support transformation of teaching and learning for social justice within and outside education settings through pedagogies of critical hope that attend to political aspects of affective relations in education settings and enable compassion to emerge from collective belonging. These pedagogies “encourage the creation of spaces in which emotional investments are critically explored and creative affective connections are constituted between teachers and students” (Zembylas, 2007a, pp. xiii-xiv). Zembylas (2007a) describes pedagogies of critical hope: pedagogies of unknowing, silence, forgiveness and reconciliation, and passion and desire. Within a pedagogy of unknowing, teachers are open to the Other and resist explaining the Other in terms of their own perspectives. A pedagogy of silence attends to how silence works in particular contexts through being silenced, being denied the right to silence, communicating non-verbally, saying one thing instead of another, or silence as refusal to speak: “Silence is a powerful emotional, spiritual and political practice” (Zembylas, 2007a, p. 29). Pedagogies of forgiveness and reconciliation aim at transformative political responses through collective critical witnessing to oppression and trauma. Such pedagogies aim for peaceful co-existence through affective connections

where previous past injustices and misunderstandings have set up entrenched differences and difficulties for communication (Zembylas, 2007a).

In pedagogies of passion and desire, teachers engage in critical attentiveness to unanticipated openings and possibilities for thinking and feeling differently. Passion and desire are framed as affective intensities containing creative and productive possibilities for disrupting normalisation (Zembylas, 2007a). Teachers play with constraints in constant processes of becoming and transformation. These pedagogies of passion and desire relate to Deleuze and Guattari's theories and speak to the intention of my research, as do the politics and pedagogies of affect addressed in the next section.

### Politics and pedagogies of affect

Engaging with politics of affect involves being open to the world and active in it.

Potentialities for experimentation and resistance are sought within complex ecologies of affect, politics, and practice. Politics of affect are underpinned by a posthumanist understanding of the concept of affect based on Spinoza's phrase 'to affect and be affected' and draws on ideas from Deleuze and Guattari. As discussed in previous sections of this chapter, affect is distinguished from the concept of emotion and politics of emotion. Affect is understood as human and other-than-human bodies' capacities to affect and be affected in relations, while emotions can be understood as partial registrations of affect in human bodyminds. Affect frames Olsson's (2013) critical analysis of how children's learning is understood in research with young children in Sweden. If affect is understood as increasing the body's capacity to act, then learning to write becomes enjoyable exploration of assemblages of children's bodies, affects, and desires with materials such as crayon and paper. Critical approaches that take affect seriously in this way engage in politics of affect to challenge technical approaches to children's learning that seek simple, cheap, and universal

answers and suggests that “the didactical and political activist work involving listening to children’s questions ... is rather expensive, slow and complex” (p. 251).

Engagement in politics of affect offers ways to think with a transformational matrix of concepts such as affect, thinking-feeling, immanence and immanent critique, intensity, event, macropolitics and micropolitics (Massumi, 2015). Drawing on a relational processual ontology that foregrounds interconnectedness and continuous becoming, human individuals are understood as always in processes of emerging alongside other-than-human components of situations, affecting and being affected in encounters. Manning (in Massumi, 2015) urges a move from human-centredness to a complex ecology of practices. Instead of engagement in politics of affect being personal, Manning describes “a sense of event response-ability” (p. 136). Rather than starting with a pre-existing thinking and feeling individual, human and other-than-human components of assemblages co-compose in “an eventful, relational field of complexity that is already active, and still open-ended” (Massumi, 2015, p. 151). Thinking-feeling is a concept that encompasses responses within events associated with affecting and being affected, while not separating rationality from emotionality. Rather than starting with an individual who then thinks and feels, thinking-feeling can be understood as “the event thinking itself through you” (p. 194), responding to affective flows and involving a constellation of human and other-than-human components. Manning explains that “[s]omething doing is never limited to human doing: it asks instead how the doing affects the field of relations active in the event” (in Massumi, 2015, p. 152).

Immanence and immanent critique are key concepts in engaging in politics of affect. There is no vantage point outside a situation from where an individual can observe, judge and decide how to engage with politics of situations where human and other-than-human bodies co-compose and affect each other. Massumi (2015) describes a politics of belonging,

where “we are our situations, we are our moving through them, we are our participation – not some abstract entity that is somehow outside looking in at it all” (p. 14). A human individual immanent within an event engages in a dynamic relational field that contains constraints and opportunities for experimentation, where the individual and everything else is being continuously formed and re-formed. No matter how constrained the situation might appear, engaging in politics of affect involves seeking manoeuvrability where tweaks might bring about changes that might become significant: “Wherever you are, there is still potential, there are openings, and the openings are in the grey areas, in the blur where you’re susceptible to affective contagion, or capable of spreading it” (Massumi, 2015, p. 39).

Immanent critique arises through embeddedness within a situation through engaging with constraints and spaces of manoeuvrability. Tracing constraints and mapping affective flows is a cartographic approach to immanent critique that is used in this thesis. Cumming and Sumsion (2014) engage in immanent critique in their research with early childhood teachers in Australia. Rather than trying to categorise and generalise about early childhood teaching experiences, they engage with a politics of imperceptibility by exploring some aspects of teaching that are less tangible: “the sense that there is ‘something’ at work, but uncertainty as to what exactly it is” (p. 372). Imperceptibility is evident in participants’ difficulty in articulating aspects of their work, such as ways of relating with an upset child that involve speaking, proximity, and a shared understanding of being in this together and working through feelings. They assert the value of such an approach to politics of imperceptibility in early childhood teaching as helping to understand how less tangible aspects work and what they produce, despite their evasion of easy description and categorisation.



Affective politics can be regarded as aesthetic politics because they engage with affective potentials and intensities (Massumi, 2015). The concept of *affectus* as capacity for change in bodies underpins Hickey-Moody's (2013) theorising of an aesthetically-based research methodology: "methods that respond with sensitivity to aesthetic influences on human emotions and understand how they change bodily capacities" (p. 79). Emotions are produced in assemblages that include aesthetic influences such as sights, sounds, and textures, and can be taken account of through mapping "geographies of meaning" (p. 83).

Critique from within is a micropolitical approach and contrasts with a macropolitical stance which operates from above and outside "under the illusion that there is a neutral, higher-level vantage point" (Massumi, 2015, p. 70) from which to judge. Macropolitical forces regulate and stabilise, while micropolitical forces disrupt and reorganise (Cumming, 2015). Teachers engaging in micropolitics address power relations present in everyday affective encounters where they live and work: "A micropolitics considers the small, everyday encounters as significant to the process of change" (Blaise, 2013, p. 189).

Cumming (2015) conducted research with a recently-qualified Australian early childhood teacher struggling to maintain her preferred ways of early childhood teaching in the face of resistance from colleagues. Cumming reads data intensively for affect, "moments of intensity in which the capacity of a body (human or other-than-human) to act is changed" (p. 57). Data are drawn from a variety of sources, such as a visual collage created by the teacher, a focus group discussion, and a research conversation. Cumming considers complex ways that the teacher negotiates macropolitical and micropolitical forces, and associated constraints and opportunities that affect her ways of becoming as an early childhood teacher. She advocates for conditions of possibility to be fostered so that early childhood teachers can negotiate productively within their professional environments.

Deleuze and Guattari's concepts of smooth and striated spaces, and molar and molecular lines, and lines of flight are useful to theorise engagement in micropolitics. Means of constraint as well as possibilities for change and transformation can be explored: "The early years classroom is crisscrossed by lines of flight, and it is on these lines where something new, including the acceptance and production of difference, can be made" (Blaise, 2013, p. 190). Politics that take affect into account show regard for how bodies have capacity to affect each other. Zembylas (2007c) describes desire, ethics and affect as "productive *political forces*" (p. 332) that can challenge and resist within power relations, pushing "the boundaries of what is sayable or visible" (p. 333).

A pedagogy of affect underpinned by theories of Deleuze and Guattari micropolitically attends to flows of affect and desire in education settings (Albrecht-Crane & Slack, 2007). Pedagogical focus is on what bodies are doing and are capable of, with affect understood as a "pivotal element of individuals' acting and becoming" (p. 100). Teachers attending to affective dimensions of teaching recognise and work with molar and molecular lines of constraint, and lines of flight representing new possibilities. Molar lines of institutional learning code and organise flows of desire and affect, and molecular lines work at localised levels of individuals' experiences within social spaces. Teachers engaged in a pedagogy of affect are aware of how desire destabilises through deterritorialisation. They are open to possibilities offered by working with flows of desire and affect at the molecular level: "Critique consists of the possibility to discern moments of escape from territorialisations in a profoundly positive way, as desire is unleashed to generate new sensations, to create new lines of flight" (p. 107).

A micropolitical pedagogy of affective literacy uses the concept of educational life forms, which are theorised by Cole (2011) as teaching and learning practices that make a

difference in educational contexts through conceptual and practical possibilities offered by Deleuzian philosophy. Reconceptualising education settings in terms of assemblages opens possibilities of flexible and responsive teaching and learning practices that differ from habitual ways of being and becoming. Teachers pay attention to interrelationships within assemblages of education settings, that operate through “complex and iterative feedback loops between teachers, students, the teaching and learning context and any interested parties” (Cole, 2011, p. 40). A pedagogy of affective literacy recognises that affect works through two roles in classrooms: the first concerns the teacher’s intentions for instruction and organisation, while the second focuses on power relations among the students and within teacher-student relationships. Addressing how affect flows and is constrained within these roles underpins a pedagogy of affective literacy and offers possibilities for educational life forms to enhance teaching and learning.

## Conclusion

Emotion is a concept that has been thought and written about throughout the history of ‘Westernised’ culture. Within the literature reviewed in this chapter, multiple theoretical lenses on teachers’ emotions are evident, including psychological and cognitive, social and cultural, poststructural discursive, and posthumanist perspectives. This thesis frames emotions, caring, and love in early childhood teaching within a posthumanist perspective and draws on theories from Deleuze and Guattari. In early childhood education as enacted in Aotearoa New Zealand, children’s emotions tend to be focused upon rather than teachers’ emotions, with attention on teachers’ responsibilities for children’s emotional wellbeing. The influences of neoliberalism are entangled with multiple discourses of early childhood professionalism and historical maternalist ideas about the people who work with young

children, shaping views about emotions, care, love, and professionalism in early childhood teaching.

Diverse theories about what emotions are and what emotions do shape teachers' understandings, behaviour, and relationships, and underpin language of official documents and everyday language within early childhood settings. Psychological-cognitive theories frame emotions as contained within individual humans, sometimes under varying degrees of control, and sometimes affecting individuals like a force from outside them. Within these framings, teachers are held responsible for managing their emotions, and part of their teaching role is to encourage children to manage their emotions. In theories of emotions as social and cultural practices, emotions may be seen as constructed, circulating, or emerging within relationships. Individuals' understandings of their emotions may be constrained by what is comprehensible or acceptable within their cultural or social group. Poststructural discourse theories reconceptualise individuals as subjectivities, dynamically shaped within power relations and discursive values, beliefs, and practices. Emotions can act as discursive practices that discipline or empower subjects or they can form taken-for-granted understandings of possible ways of being and becoming within constraints of discourses. This thesis uses posthumanist framings of emotion to move away from bounded human individuals to focus on movement and relations that constitute assemblages and entanglements where desire and affect flow and human and other-than-human components are constituted. Emotions may be understood in terms of partial registrations of effects of affect, experienced and expressed in embodiments and forms of communication such as language.

Research into emotions in early childhood teaching addresses human experience. Engaging in research into emotions using posthumanist perspectives demands that

researchers theorise human emotions, human individuals, and human experience in terms of concepts from posthumanist theories. Much of the literature reviewed in the present chapter discusses research using social and cultural perspectives that investigates early childhood teachers' emotional experiences in terms of caring and professionalism, the tensions they encounter, and the negotiations they engage in. This literature is important to this thesis because it sets out the territory of early childhood teaching and describes how the territory's striations and stratifications constrain and enable ways early childhood teachers can become.

Theorisation of emotions and distinguishing the concepts of emotion and affect are challenges to researchers who draw on posthumanist theories or theoretical ideas from writings of Deleuze and Guattari to investigate emotions in early childhood teaching. These theorisations and distinctions have been outlined in this chapter and are further unpacked in subsequent chapters. In posthumanist theorising that acknowledges human experience alongside other forms of being and becoming, emotion and affect are associated but significantly different concepts. When researchers or participants discuss emotions, in this framing, they are discussing extensively experienced and registered effects of intensive affects, where bodies (in a very broad understanding of what a body can do) affect and are affected by each other.

Theories of emotion striate the territory of early childhood teaching, enabling some ways of experiencing and expressing emotions and constraining others. Teachers can use theories and concepts about emotions and ways of becoming to inform critical reflection, critical analysis, engagement in politics, and critical pedagogies. There is a large body of literature concerned with politics of emotion that proposes ways of engaging with power relations and injustices through critical emotional literacy, critical reflection, and critical

emotional praxis. This thesis notes this literature and the visions of social justice and hope that it promotes. Hope for the future of early childhood teaching where teachers and children are able to creatively innovate with their emotional experiences and expressions to produce new ways of becoming is a worthwhile purpose to strive for. Politics and pedagogies of affect provide some guidance by framing human individuals experiencing and expressing emotions as immanent within events, co-composed in relations with other human and other-than-human components of assemblages. The effects of constraints are recognised alongside strategies to manage these by finding spaces of manoeuvrability within events and making changes from within.

There is scope for research that engages in depth with what some of Deleuze and Guattari's concepts can do and become when brought into assemblage with data. Deleuze and Guattari's philosophical interests in endless becomings-different, in movement and relations, and in the productive forces of affect and desire, provide rich resources for thinking anew about emotions in early childhood teaching. In a heavily stratified and striated territory like early childhood teaching, such research may offer early childhood teachers avenues for critical reflection, praxis, and pedagogies where early childhood teaching can become different. The literature that has been reviewed in this chapter describes assumptions, constraints, and tensions that constrain ways of being and becoming for early childhood teachers and some critically active ways in which early childhood teachers manage, negotiate, resist, and challenge these constraints.

Subsequent chapters of this thesis will describe a research study that assembles theoretical ideas in relations with empirical material, to seek cracks and fractures in what is taken for granted in emotions, caring, love, and professionalism, where desire may escape territories of 'normal' and new early childhood teaching becomings may be created.

Thinking differently, thinking with theory, and thinking with dynamic assemblages of Deleuze and Guattari's concepts offer ways to find room for manoeuvrability to experiment and complexify associations between emotions, love, and caring in early childhood teaching.

## Chapter Two

### Theoretical assemblage: Framing the sense of emotions and the problems of caring and love in early childhood teaching

#### Introduction

This chapter assembles philosophical ideas from French philosopher Gilles Deleuze (1925-1995) and psychoanalyst Félix Guattari (1930-1992). In the research-assemblage, their concepts produce new thoughts and understandings. New connections open vistas of possibilities for thinking anew, as flows of affect and desire create new relations and new becomings-different: new ways of becoming-researcher, becoming-thinker, and becoming-writer. Deleuze and Guattari (1991/1994, p. 70) understand theory as a practice rather than separated from practice, and the task of philosophy as creating concepts to think with. Their theoretical toolbox (Foucault, 1977) contains many concepts which can be used by researchers as tools to experiment with, to think with in new ways: “To think is to experiment, but experimentation is always that which is coming about – the new, remarkable, and interesting that replace the appearance of truth and are more demanding than it is” (Deleuze & Guattari, 1991/1994, p. 75).

Theories and ideas are assembled with literature, other research, and researchers to expand and complexify the assemblage of *this* research and researcher, using Deleuze and Guattari’s concept of rhizomatic assemblage. Deleuze and Guattari’s writing invites readers to think with their relational processual ontology that frames reality in terms of assembled affective processes and relationships rather than pre-existing bodies and individuals:



there is a pure plane of immanence, univocality, composition, upon which everything is given, upon which unformed elements and materials dance that are distinguished from one another only by their speed and that enter into this or that individuated assemblage, depending on their connections, their relations of movement. (Deleuze & Guattari, 1980/1987, p. 281)

This thesis uses Deleuze's, and Deleuze and Guattari's conceptual toolbox to view human experiences of emotions and caring in early childhood teaching from a posthumanist perspective. In selecting concepts as thinking tools, there is danger that researchers might assemble these with more familiar humanist ways of understanding being, reality, and knowledge. As St. Pierre (2013b) warns, "DeleuzoGuattarian concepts are so immediately useful that it is too easy to pluck one or two – e.g. *line of flight*, *assemblage* – out of a dense system of imbricated concepts and wrongly insert them into a humanist ontology" (p. 653). As well as understanding how theoretical tools can be used, it is important to have some understanding about how they fit together in the toolbox. Accordingly, this chapter assembles some interconnected concepts from Deleuze's, and Deleuze and Guattari's writings with ideas from other writers who have thought and experimented with their ontology and concepts.

Deleuze and Guattari lived, worked, and wrote in the context of mid- to late-twentieth-century France, Deleuze as a philosopher and Guattari as a psychoanalyst and political activist. Their ideas are productions of intensive relationships in rhizomatic assemblages where affect and desire flow in multiple and unpredictable ways. Assemblages produce, in relation, Deleuze, his comprehensive knowledge of the history of philosophy, his sole-authored writing critiquing thinkers such as Hume, Nietzsche and Kant, *and* his metaphysical writing setting out his philosophy; *and* the political context of 1960s France,

especially the 1968 student-worker unrest; *and* Guattari's thinking from a non-philosophical discipline (Massumi in Translator's Foreword, Deleuze & Guattari, 1980/1987); *and* the activist critical writing they achieved together: "The two of us wrote *Anti-Oedipus* together. Since each of us was several, there was already quite a crowd" (Deleuze & Guattari, 1980/1987, p. 3).

Deleuze and Guattari (1991/1994) describe philosophy as creating concepts, and the concepts they present provoke curiosity and fascination, making readers "willing and waiting to be productively puzzled" (Dyke, 2013, p. 161). They re-name and re-invent concepts, and meanings are dynamic, in keeping with their philosophy. Engagement with their concepts can be discombobulating, as "they throw concept after concept at the reader without explaining them" (St. Pierre, 2017, p. 1081). In the theoretical assemblage, affective relations between Deleuze and Guattari's writings and researcher/thinker/writer/me-becoming-different produce confusion, bewilderment, wondering, disconcertion, and excitement. As many commentators have noted, their writings are 'no easy read'. For Strom (2018), reading Deleuze for the first time was confusing and frustrating, and demanded new thinking, as "the concepts required that I stretch my thinking in entirely new and often uncomfortable directions" (p. 106).

Deleuze and Guattari's thoughts on language seem difficult because it is difficult to adjust thinking to their ontology (St. Pierre, 2017). The language we are familiar with is better suited to understandings of essential being than becoming in flux: "Language imposes its own connections onto becoming. Every time we try to talk about it we turn it into a noun, or give it a meaning, or turn it into an intelligible thought" (Hughes, 2009, p. 20). I experience their writing as challenging, exciting, frustrating, and evasive (Tuck, 2010). Deleuze and Guattari draw on many disciplines, authors, and histories that are unfamiliar to

me. Like Tuck, “[w]hen I read [Deleuze], I read intensely, my nose near the page, fingers shoved in my ears to block the sound, eyes tracing chains of words (all an exaggeration, but gosh, it feels like this)” (Tuck, 2010, p. 635). Reading often seems too difficult but I am drawn back repeatedly, fascinated by glimpses and gleams of new possibilities for thinking, piqued by curiosity.

The theoretical assemblage includes relations with other writers who have written about these ideas, thought with these theories, and put concepts to work. These writings provide linkages with Deleuze and Guattari’s writings and help me build bridges to their ideas. Secondary sources also link Deleuze and Guattari’s original writings to new conceptualisations and uses of Deleuze and Guattari’s ideas. For example, thinkers using new materialist theories that foreground emergent agency of entangled matter and discourse draw on Deleuze and Guattari’s concepts including assemblage, rhizome, and affect.

As I read and write and think concepts with data, I become more familiar with the molar stratifications and molecular striations of the territory of the theoretical assemblage and link it with the research-assemblage. When applying Deleuze and Guattari’s concepts to educational ideas, processes, experiences, and subjectivities, researchers are sometimes unsure that they have used the concepts ‘correctly’. Strom (2018) notes that in her efforts to use rhizomatic thinking in mainstream scholarship, she has encountered criticism of not being ‘Deleuzian enough’ when using means to communicate their ideas such as an introduction or list of their principles. She argues that such discussions of what is or is not Deleuzian overlooks Deleuze’s interest in what something does rather than what it is:

would it not make more (non)sense to do Deleuze—to plug in, experiment, and use his ideas, see how they work—rather than seek to be Deleuzian? If we are zeroing in

on what something means, exactly, and evaluating whether or not someone is applying it properly, then we are stuck in the realm of meaning and what is. (Strom, 2018, p. 110)

The exploration of the theoretical assemblage commences with an overview of Deleuze and Guattari's philosophy and ontology, with attention to overarching concepts of immanence and intensity. Following this overview, a range of concepts is unpacked in more detail and I discuss how emotions and caring in early childhood can be framed by these theoretical ideas. From Deleuze's metaphysical and analytical writing prior to his collaboration with Guattari, interconnected concepts of sense, series, event, paradox, nonsense, and problem are used to reconceptualise emotion. *Difference and Repetition* (Deleuze, 1968/1994) is concerned with how actual bodies, matter, and thoughts emerge from virtual potentialities through processes of becoming. *The Logic of Sense* (Deleuze, 1969/1990) addresses workings of language using an innovative structural approach. A set of linked concepts provides valuable analytic tools for fine-grained exploration of the workings of emotions in language and bodies through the production of sense. Caring in early childhood teaching is conceptualised using the concept of problem, presented in *The Logic of Sense* (Deleuze, 1969/1990) as a problematic event that does not disappear once solved but recurs, available to be actualised in multiple creative and experimental ways.

The co-authored book *Anti-Oedipus: Capitalism and Schizophrenia* (Deleuze & Guattari, 1972/1977) uses concepts of desire and desiring-machines to theorise social production and is strongly critical of Freudian psychoanalysis. *A Thousand Plateaus: Capitalism and Schizophrenia* (Deleuze & Guattari, 1980/1987) is a wide ranging exploration of possibilities offered by concepts such as affect, rhizomatic assemblage, and nomadic thinking to live and become differently through creative experimentation. These theoretical

concepts are used in this thesis to explore what emotions and caring do and produce in early childhood teaching, how these are enabled and constrained, and what opportunities are available for creative experimentation with new ways of thinking and becoming. As a researcher, I bring Deleuze and Guattari's theoretical ideas into engagement with data, and I am prompted to think: Where are the opportunities to become different? How can early childhood teaching become different? How do emotions work? What do love and caring produce? What do they make possible? Where are the constraints and challenges?

Finally in this chapter, I unpack some ideas about affect and emotions. These are concepts which can be understood in multiple ways, and it is important that they are distinguished from each other. This section is placed at the end of the chapter to enable the reader to situate affect and emotions within the theoretical assemblage of this research, and leads into the next chapter, which addresses methodology. Consideration of how this philosophy and these concepts can be useful to frame sense of emotions and problems of love and caring in early childhood teaching will be woven through the chapter.

### **Immanence and intensity: Overarching concepts**

Deleuze and Guattari's philosophy is concerned with movement, change, and difference through becoming in relations, in "becomings, multiplicities, lines and intensities rather than essential forms, predetermined subjects, structured functions or transcendent values" (Sotirin, 2005, p. 101). Deleuze and Guattari propose and describe a world of ideas, concepts, and figurations which challenge thinking that might be taken for granted in 'Western' societies such as Aotearoa New Zealand with its dominant Pākehā (New Zealand European) culture. They ask readers to think in new ways that are sometimes difficult to grasp, so a researcher can feel lost, without landmarks to navigate from: "When we really

think it is like being stuck to the ground only to find that you are falling through it, since it does not exist any more” (Olsson, 2009, p. 26).

Concepts of immanence and intensity are key to Deleuze and Guattari’s philosophy and the theoretical assemblage of this thesis. These concepts underpin posthumanist perspectives in this thesis that challenge privileging of human over other forms of existence. In this research, framing early childhood teachers, emotions, and caring as assembled relations offer new ways of thinking past taken-for-granted hierarchies of adult/child, teacher/learner, emotion/reason, and human/other-than-human.

### Immanence

Immanence is the idea that all reality derives from the same substance; everything is always already in existence within reality. Deleuze (1988) draws on 17<sup>th</sup>-century Dutch philosopher Baruch Spinoza’s monist theory of immanence: “a single substance having an infinity of attributes, *Deus sive Natura*, all ‘creatures’ being only modes of these attributes or modifications of this substance” (Deleuze, 1988, p. 17). This challenges Cartesian dualist thinking associated with the assumption that body and mind are two different and incompatible substances. Spinoza understands mind and body as the same reality and describes the mind as the idea of the body: “thinking substance [mind] and extended substance [body] are one and the same substance, comprehended now under this attribute [Thought], now under that [Extension]” (Spinoza, 1677/2006, p. 32). Deleuze proposes a plane of immanence as the ground or foundation of philosophy (Deleuze & Guattari, 1991/1994). Rather than a transcendent space of organisation, forms, and structure, the plane of immanence contains “relations of velocity between infinitesimal particles of an unformed material” and “individuating affecting states of an anonymous force” (Deleuze, 1988, p. 128). The concept of immanence places ideas, knowledge, materialities, and bodies

within entangled relationships, so ideas and knowledge do not sit outside or separate to these entanglements but are produced and produce within them.

Univocity arises from immanence and refers to all reality speaking with the same voice; no one sort of reality (such as humanity) is privileged over others. Univocity literally means 'with one voice': "one Being and only for all forms and all times, a single instance for all that exists, a single voice for every hum of voices and every drop of water in the sea" (Deleuze, 1969/1990, p. 180). Within immanence, we cannot take an authoritative point of view from our being to explain something else because we are also being continually produced. Immanence contrasts with the idea of transcendence, which privileges 'higher' realms over 'lower', such as God over humans, or mind over body (Williams, 2005).

Consideration of how Deleuze and Guattari's ideas relate to feminism draws on the concept of immanence and its departure from transcendence. Feminist critique of their work centred on concern that sexual difference was being collapsed into difference in general (Colebrook, 2000) and that the term 'becoming-woman' was being appropriated as an apparently neutral term that functions as male self-expansion and denial of specifically feminine thought and experience (Grosz, 1994). Colebrook (2000) suggests that "[h]ow we understand sexual difference is a question of how we understand philosophy" (p. 122). She sees opportunities in new ways of thinking that move away from understanding sexual difference as originary difference in a masculine/feminine binary. Colebrook suggests that in moving from transcendence to immanence, "feminist philosophy's engagement with concepts might not be *critical* – asking the condition of thought, subjectivity or difference – but *inventive*: creating new concepts, new questions and new problems" (p. 114, emphasis in original).

## Intensity

The concept of intensity pervades the theoretical assemblage, appearing in various guises throughout Deleuze's, and Deleuze and Guattari's writings. According to Deleuze in *Difference and Repetition* (Deleuze, 1968/1994), intensity plays a dual role by being that which is sensed but not perceived by sensibility, as well as that which interacts with virtual Ideas to synthesise actual things. A transcendental plane of immanence provides a ground which contains all reality in virtual form, potentialities and intensities from which objects, subjects, and ideas are formed (individuated and actualised). Passive unconscious syntheses carried out in the mind but not of the mind (Deleuze, 1968/1994, p. 91) sense, detect, and contract intensities (excitations, pure difference, difference in itself) in the virtual plane of immanence. Intensity can be described as "the shock given to a transcendental sensibility" (Hughes, 2009, p. 149). This is an unconscious sensibility which is receptive to intensities as flashes of pure difference but not perceptive of what is sensed:

Intensity is simultaneously the imperceptible and that which can only be sensed.

How could it be sensed for itself, independently of the qualities which cover it and the extensity in which it is distributed? But how could it be other than 'sensed', since it is what gives to be sensed, and defines the proper limits of sensibility? (Deleuze, 1968/1994, p. 290)

For Deleuze, virtual Ideas become determined in interaction with intensities in processes of individuation (differentiation), and together provide the conditions for the coming into being of actual things through processes of differentiation: "Individuation is the act by which intensity determines differential relations to become actualised along the lines of differentiation and within the qualities and extents it creates" (Deleuze, 1968/1994, p. 308). Active conscious syntheses work to actualise these virtual individuations into forms



that are recognised as objects, subjects, and ideas in a process of actualisation (differentiation). Sensibility and intensities, intensities and Ideas together synthesise what is perceived in the actual world: “Sensation moves Ideas and reconfigures intensity. Intensity creates sensation and lights up Ideas. Ideas give sense to sensation, and sensations express Ideas” (Williams, 2013, p. 200).

Some aspects of relational experiences of emotions and of love and caring in early childhood teaching are sensed through processes of affecting and being affected. Some of these aspects can be described in language and other means of communication, some are registered in bodies, some are outside conscious awareness, and some hover on the frontier between language and things as sense. In Deleuze and Guattari’s collaborative writing, especially the two *Capitalism and Schizophrenia* works (Deleuze & Guattari, 1972/1977, 1980/1987), the concept of intensity is associated with flows of affect and desire in rhizomatic assemblages as a kind of vibration, excitation, exhilaration, energy or force. In his notes on his translation of *A Thousand Plateaus: Capitalism and Schizophrenia*, Massumi defines affect as “a pre-personal intensity corresponding to the passage from one experiential state to another and implying an augmentation or diminution of that body’s capacity to act” (Deleuze & Guattari, 1980/1987, p. xvii). Deleuze and Guattari (1980/1987) describe the becomings associated with deterritorialisation as “relays in a circulation of intensities” (p. 11); and plateaus which constitute rhizomatic assemblages as “continuous self-vibrating region[s] of intensities” (Deleuze & Guattari, 1980/1987, p. 24).

The overarching concepts of immanence and intensity underpin a theoretical assemblage that is entangled with a research assemblage. Human experiences of emotion, love, and caring in early childhood teaching are viewed from a posthumanist perspective. Bodies, matter, thoughts, and feelings are productions of pre-individual and pre-personal

relations and intensities, rather than productions from pre-existing human individuals who think, know and act autonomously. Two sets of concepts are used from Deleuze's, and Deleuze and Guattari's theoretical toolbox in this thesis: one set associated with Deleuze's earlier writing about sense and associated concepts and the other set associated with Deleuze and Guattari's collaborative writing about affect, desire, and rhizomatic assemblages. When each set of concepts is brought into relation with data, something different happens which enhances capacities within the research assemblage to affect and be affected.

### Sense, series, paradox, event, and problem

A structuralist approach to describe virtual and actual reality is proposed in *The Logic of Sense* (Deleuze, 1969/1990) and *How to Recognise Structuralism* (Deleuze, 2004). Deleuze (2004) suggests that structuralists look for language that belongs to a particular domain, symbolic elements and their relationships as they co-exist and reciprocally determine each other. Deleuze explores movement and animation of events happening in series, and the possibilities that paradox and nonsense offer to thought.

### Sense

Sense, series, event, and problem are key concepts from *The Logic of Sense* that are used in this thesis as theoretical tools. Emotions are theorised as involved with sense when they hover on the frontier between language and things. Emotions can be partially articulated in language, and partially experienced and expressed in changes to bodies. Some aspects of emotions elude both these ways of expression by being sensed but difficult to articulate. *The Logic of Sense* (Deleuze, 1969/1990) proposes theoretical ideas about language, sense, and the event which contest the view of language as "transparent medium" in a hierarchy

with “human knowers at the top and passive, static reality at the bottom” (St. Pierre, 2017, p. 1082).

Sense is an incorporeal effect with two aspects: sense as extra-being expressed and produced in bodies or states of affairs, and sense that is expressed and produced in language through insisting in propositions (Deleuze, 1969/1990). Deleuze uses a geographical or topological method of thinking in terms of depths of bodies, things, and states of affairs; and heights of ideas, propositions, and language. Between the depths and heights lies a metaphysical surface that forms a frontier or boundary of articulation between the two, states of affairs/bodies and things, and propositions/language. May (2005) describes sense as “what happens at the point at which language and the world meet. It is the happening, the event that arises when a particular proposition comes in contact with the world” (p. 100).

In this thesis, the concept of sense frames emotions. Sense is expressed and produced in response to changes in intensity and may be expressed “as a value or emotion” (Williams, 2008, p. 6). Like sense, aspects of emotions happen on the boundary between bodies and language. Registrations of affect produce bodily changes such as in skin temperature and appearance or muscles tensing or relaxing. In the realm of language, emotions are verbalised through words that name, describe, explain, and otherwise express emotions. At the frontier where bodies and language articulate, emotions may be experienced and expressed through inarticulate vocalisations such as laughter, crying, or shouts of joy or rage. Often words are inadequate to express emotions and we feel lost for words or overcome with emotion.

Within Deleuze’s theoretical framework of sense, series, events, and problems, the human individual is not an autonomous knowing being that experiences and expresses

emotions. Rather, events occur within dynamic structures of series and singularities, and individuating paths of becoming form into recognisable and recognising human subjects and other bodies. Understanding production of sense as involved with production of emotions helps 'make sense of' complexities of human emotions, individuations of experience and expressions of emotions, and excesses of registered and unregistered affect on bodies that are not and often cannot be expressed in language.

Sense can be understood in terms of significance (rather than as signification); not what something means but how it matters. Sense and events are incorporeal effects, like optical or sound effects (Deleuze, 1969/1990, p. 72). Sense is immanent to propositions and states of affairs (such as bodies) and, according to Deleuze, does not exist independently but inheres or subsists on the metaphysical surface that articulates between propositions and states of affairs: "*sense, the expressed of the proposition*, is an incorporeal, complex and irreducible entity at the surface of things, a pure event which inheres or subsists in the proposition" (Deleuze, 1969/1990, p. 19). Deleuze draws on Stoic thought to distinguish bodies and states of affairs from incorporeal effects. 'Bodies' are not limited to human bodies and the term encompasses "their tensions, physical qualities, actions and passions, and the corresponding 'states of affairs'" (Deleuze, 1969/1990, p. 5). Deleuze further elaborates on 'states of affairs', describing them as quantitative and qualitative dimensions of constituent mixtures in the depths of bodies; for example, "the red of iron, the green of a tree" (Deleuze, 1969/1990, p. 6).

Sense is not linguistic meaning but is related to language. Deleuze rejects the view that language transparently reflects the world as it is, which would be a dogmatic image privileging good sense and common sense (May, 2005). According to Deleuze, good sense foresees and common sense identifies and recognises. Good sense is the sense of

progression in one direction, as in the expression ‘the arrow of time’: “the most differentiated necessarily appears as past, insofar as it defines the origin of an individual system, whereas the least differentiated appears as future and end” (Deleuze, 1969/1990, p. 78). Common sense is the sense of identity and recognition, as language seems to demand a “subject which expresses and manifests itself in it, and which says what it does” and a world made up of recognisable objects “following the laws of a determined system” (Deleuze, 1969/1990, p. 80). Common sense is what ‘everybody knows’.

Deleuze proposes the power of paradox and nonsense to oppose good sense and common sense. Paradox jolts thinking out of its usual patterns limited by common sense and good sense:

The paradox ... is the simultaneous reversal of good sense and common sense: on one hand, it appears in the guise of the two simultaneous senses or directions of the becoming-mad and the unforeseeable; on the other hand, it appears as the nonsense of the lost identity and the unrecognisable. (Deleuze, 1969/1990, p. 81)

In the *Eleventh Series of Nonsense* in *The Logic of Sense*, Deleuze explains that rather than an absence of sense, nonsense “says something, but at the same time it says the sense of what it says: it says its own sense” (Deleuze, 1969/1990, p. 70), where sense is understood as intensive process rather than meaning. Nonsense words (Deleuze uses Lewis Carroll’s ‘Snark’ and ‘Jabberwocky’ as examples) still have sense even though “they do not denote real objects, manifest the beliefs and desires of real persons, or signify meaningful concepts” (Poxon & Stivale, 2005, p. 68). In research involving a bilingual Canadian child negotiating language rules, Masny (2016) reads a vignette intensively where the child and researcher discuss ‘feminised’ language uses that ‘makes sense’ or not to the child, apparently inconsistently. Masny draws on paradox and nonsense to move from

interpreting to openness, nudging her as researcher away from obvious understandings to wondering about new ways of understanding.

Propositions are linguistic claims to truth (Olsson, 2009), and according to Deleuze, traditionally have three dimensions: denotation, manifestation, and signification.

Denotation or indication is expressed in phrases 'it is that' or 'it is not that' and is concerned with criteria of true and false: "Denotation functions through the association of the words themselves with *particular images which ought to 'represent' the state of affairs*" (Deleuze, 1969/1990, p. 13, emphasis in original). Manifestation is concerned with "subjective interpretations of things and the world" (Olsson, 2009, p. 52) by 'I', the subject who expresses the proposition based on his or her desires and beliefs. Manifestation is concerned with values of veracity and illusion, and makes denotation possible by a subject who indicates or denotes (Deleuze, 1969/1990). The third dimension of signification is concerned with meaning "where signs are connected together in signifying chains that give meaning to things and the world" (Olsson, 2009). According to Deleuze, propositions signify conceptual implications using terms like 'implies' and 'therefore'. Signification is concerned with the conditions under which the proposition would be true.

Sense is proposed as a fourth dimension of the proposition, prioritised by Deleuze over denotation, manifestation, and signification:

Deleuze gives priority to sense (relations between infinitives expressed in actual things) over denotation, signification and manifestation (the reference, meaning and situation of utterance of a proposition). His moral philosophy therefore emphasises the significance of events over facts, meanings and subjective intentions. (Williams, 2008, p. 135)

Sense escapes the demands of good sense and common sense and opens up possibilities for new ways of thinking using concepts such as paradox and nonsense. As May (2005) explains, words denote, manifest, and signify, but they also produce sense as they “intersect with the situation in order to create something that was not there before, something that cannot be captured in the traditional view of language, something that overflows from it” (p. 101). Sense as “unconditioned production of truth” (Olsson, 2009, p. 106) is the answer to this question posed by Deleuze:

Is there something, *aliquid*, which merges neither with the proposition or with the terms of the proposition, nor with the object or with the state of affairs which the proposition denotes, neither with the ‘lived’, or representation or the mental activity of the person who expresses herself in the proposition, nor with concepts or even signified essences? (Deleuze, 1969/1990, p. 18)

In Olsson’s (2009) research with pedagogical documentation in early childhood settings in Sweden, she seeks to go beyond commenting, interpreting, and reflecting. These approaches shut down the event of assessment of children’s learning within limited claims of truth delineated by denotation, manifestation, and signification: “just retelling and nailing down the story of the already obvious” (Olsson, 2009). She criticises narrowing and foreclosing on teaching and assessing young children’s learning through focusing on standards and pre-determined learning outcomes. Rather than truth being associated with facts and knowledge, Olsson reconceptualises truth in terms of sense: “Truth needs to be considered as something that is continuously produced in the events, intimately and proportionally related to sense” (p. 110). Olsson, her teacher co-researchers and participants collectively experiment with an extended project where children work with an overhead projector and various other resources including dress-up costumes “in which all

participants act in a relational field through collective, intense and unpredictable experimentation” (p. 133). Sense is continuously produced on the frontier between language and things, and intimately related to nonsense. Children’s learning is open-ended and keeps moving through ongoing construction of problems rather than seeking solutions that are endpoints of learning. Events of learning are sensed through intensities:

there are from time to time magic moments where something entirely new and different seems to be coming about. This is recognised only by the tremendous intensity and, very often, the physical expression of goose bumps that take possession of participants. (p. 63)

### Series

Series are dynamic structures of relations in perpetual disequilibrium, changing in response to events which produce sense as “always an effect produced in the series by the instance that traverses them” (Deleuze, 1969/1990, p. 83). Series are not produced by human agency but rather are “processes to be observed, or better, lived through”, “something sensed and expressed” (Williams, 2008, p. 26). Deleuze describes diverse examples of series, drawing particularly on literature: for example, where resonances and differences interplay between two threads of a story; dream and reality series; and eating and speaking as “two series of alimentary and semiological orality” (Deleuze, 1969/1990, p. 46).

Dynamically connected pairs of series in relation are heterogenous, however pairs of series may be “apparently homogenous”, composed of “two series of things or states of affairs, two series of events, two series of propositions or denotations, and two series of senses or expressions” (Deleuze, 1969/1990, p. 40). Heterogenous pairs of series, according to Deleuze, may include:



a series of events and a series of things in which these events are or are not realised;  
or we can consider a series of denoting propositions and a series of denoted things;  
or a series of verbs and a series of adjectives or substantives; or as a series of  
expressions and senses, and a series of denotations and *denotata*. (Deleuze,  
1969/1990, pp. 39-40)

Whether the pairs of series are heterogenous or apparently homogenous, Deleuze requires that one series is the 'signifier' and the other the 'signified', although they may change roles as points of view change. The signifier series presents sense while the signified series presents what the signifier is referring to, such as denoted things or manifested subjects: "the signifier is primarily the event as the ideal logical attribute of a state of affairs, and the signified is the state of affairs together with its qualities and real relations" (Deleuze, 1969/1990, p. 40).

Series constantly change to adapt to disjunctions brought about by paradoxical elements producing difference and novelty. A paradoxical element synthesises pairs of series, as it "belongs to both series at once and never ceases to circulate throughout them" (Deleuze, 1969/1990, p. 53). Deleuze describes the paradoxical element as an excess in a signifying series, "an empty square"; and a lack in the signified series, "an occupant without a compartment" (Deleuze, 1969/1990, p. 53). For example, in a signifying series of words there may be some that do not correspond to actual things like "'gadget' or 'what-not'" (Deleuze, 1969/1990, p. 52), and in a signified series of things or state of affairs there may be 'something' which words are inadequate to name or describe. Thus, the paradoxical element brings about perpetual dynamic disequilibrium as it circulates between series: "It has the function of articulating the two series to one another, of making them communicate, coexist, and be ramified" (Deleuze, 1969/1990, p. 53). Multiple series interact

in a structure, prompting thought: “Thinking takes place within all these series as reverberations of events through language, bodies and sense (understood as fluctuation of the intensity of significance or value)” (Williams, 2008, p. 186).

Series in a structure correspond to sets of singular points or singularities where change might be enabled or constrained and where connections to other series are made:

Singularities are turning points and points of inflection; bottlenecks, knots, foyers, and centres; points of fusion, condensation and boiling; points of tears and joy,

sickness and health, hope and anxiety, ‘sensitive points’. (Deleuze, 1969/1990, p. 55)

For Deleuze (1969/1990), singularities are “the true transcendental events” (p. 105) from which individuals are produced. Singularities are not aspects of already formed individuals but “anonymous and nomadic, impersonal and pre-individual” (p. 105). A singularity has two sides, actual and ideal. The actual side of the singularity may show itself as “a physical emergence or an emotional spilling over” while the ideal side of the singularity may be apparent as “turnings in sense, changes in hope or the appearance of a novel significance” (Williams, 2008, p. 117). In the perpetual disequilibrium between series, singularities change when a paradoxical element traverses a series; they are “displaced, redistributed, transformed into one another, and change sets” (Deleuze, 1969/1990, p. 55). Singularities are the turning points at which multiple series converge on each other, creating webs of interconnected series in relation. The serial form of structure allows for infinite connections that are not subordinate to a centralised organisation (Poxon & Stivale, 2005).

## Event

Events are complex interactions that run through series, sparking changes and altering the sense produced. An event is not *just* something that happens in the physical sense, which is the actualisation of the event, but rather (like sense), an incorporeal effect: “The event is

not what occurs (an accident), it is rather inside of what occurs, the purely expressed. It signals and awaits us" (Deleuze, 1969/1990, p. 154). Deleuze likens the event to a mist rising from the prairie, a surface effect at the frontier between things and propositions: "The event subsists in language, but it happens to things" (Deleuze, 1969/1990, p. 26). Nouns describe bodies, but events are associated with infinitive forms of verbs (Poxon & Stivale, 2005).

Events are actualised in bodies, but counter-actualisation opens up possibilities for creative experimentation with emerging events (Williams, 2008, p. 49). Deleuze challenges us to grasp through counter-actualisation what it is about the event that "must be understood, willed and represented in what occurs" (Deleuze, 1969/1990, p. 154). Counter-actualisation as proposed by Deleuze depends on reconceptualising events in terms of a conception of time as *Aiôn*. Rather than understanding time as *Chronos*, linear progression from past to present to future, Deleuze contrasts the time concepts of *Chronos* and *Aiôn*. *Chronos* is the time of "vast and profound presents" (Deleuze, 1969/1990, p. 168) where the present is foregrounded as 'now', the time where the past has brought us and from where we advance into the future. In contrast, *Aiôn* is the time of only past and future where "a future and past divide the present at every instant and subdivide in *ad infinitum* into past and future, in both directions at once" (Deleuze, 1969/1990, p. 169). Within the framing of *Aiôn*, the event is not what is happening now; rather, events are "always and at the same time something which has just happened and something about to happen, never something which is happening" (Deleuze, 1969/1990, p. 65).

The things that happen when events are actualised in the present are intimations of pure events of *Aiôn*, incorporeal, impersonal, and pre-individual, and having an eternal nature: "To the extent that events are actualised within us, they wait for us and invite us in"

(Deleuze, 1969/1990, p. 153). Actualisation is designated by “‘*here*, the moment has come” (Deleuze, 1969/1990, p. 155) and may be experienced from the viewpoint of a human individual. However, Deleuze characterises an actor as performing counter-actualisation liberated from the constraints of human subjectivity: “The role played is never that of a character; it is a theme (the complex theme or sense) constituted by the components of the event, that is, by the communicating singularities effectively liberated from the limits of individuals and persons” (Deleuze, 1969/1990, p. 155). Rather than actualising the event as it happens in its particularities and individualities, the actor seeks to communicate the eternal nature of the event and “keeps from the event only its contour and its splendour” (Deleuze, 1969/1990, p. 155). This is the opportunity Deleuze offers through counter-actualisation: to disengage from the event actualised in the state of affairs, to go beyond expressing understanding of what happens through the limited means of denotation, manifestation, and signification, and to attempt to grasp the sense of the event. By paying attention to sense, creative possibilities may be explored to replay, redouble, or counter-actualise the event in other, maybe better ways:

Nothing more can be said, and no more has ever been said: to become worthy of what happens to us, and thus to will and release the event, to become the offspring of one’s own events, and thereby to be reborn, to have one more birth and to break with one’s carnal birth – to become the offspring of one’s event and not of one’s actions, for the action is itself produced by the offspring of the event. (Deleuze, 1969/1990, p. 154)

Infinitive forms of verbs are used to express sense and events situated within the time conception of *Aiôn*. Expression of sense or the event with the infinitive form of verbs “indicates its relation to sense or the event in views of the internal time which it envelops”

(Deleuze, 1969/1990, p. 190) as well as the impersonal and pre-individual nature of verb infinitives. Examples in early childhood teaching include: to care, to teach, to guide, and to supervise. These infinitives produce sense through local variations among the intensities of their relations (Williams, 2008).

The Deleuzian concept of the event and associated concepts can be used productively by researchers to think through situations and issues in ways that open to new ways of thinking, refusing good sense and common sense that can serve to freeze perceptions in terms of being. Rather than think of what has happened (the accident) the event prompts researchers to think about what might be coming about by mobilising potentialities of the virtual (the real-and-abstract) alongside the concrete and actual. Dyke (2013) engages with these concepts in her research by interrogating the eating disorder Anorexia Nervosa “in the context of the pre-individual, moving and unfixed event” rather than “individualised, categorised and fixed” (p. 145). Dyke takes an ethnographic approach and drawing on a variety of sources, including interviews, meetings, and online spaces such as ‘pro-anorexic’ social networking sites. Using the Deleuzian concept of incorporeal event, she escapes categorising anorexia simply in medical and psychiatric terms to think through the paradox of feminine agency, resistance and conformity. Dyke works with data that is sometimes overlooked, “affects, ideas, sensations and movements” (p. 160) to engage with virtual potentialities that are always already in movement. She aims to “trouble the dichotomy between either celebrating and bemoaning anorexia” (p. 148) without pathologizing individuals.

### Problem

According to Deleuze, problems are closely related to events and sense: “we can speak of events only in the context of the problem whose conditions they determine. We can speak

of events only as singularities deployed in a problematic field, in the vicinity of which the solutions are organised” (Deleuze, 1969/1990, p. 58). Problems are allied to sense; like sense, problems do not have a separate existence but inhere in propositions and the ‘extra-being’ of states of affairs. This is not a conceptualisation of problems as puzzles that disappear as soon as they are resolved as “fleeting uncertainty” (Deleuze, 1969/1990, p. 57). Solutions indicate conditions that give a problem its sense. The problem itself may only become evident when a solution is reached: “A problem is determined only by the singular points which express its conditions. We do not say that the problem is thereby resolved; on the contrary it is determined as a problem” (Deleuze, 1969/1990, p. 56).

Thinking responds creatively to emergent problems rather than following set processes to find answers to questions: “Problems are not resolvable questions but problematic knots to be retied differently” (Williams, 2008, p. 110). Problems offer opportunities for innovative thought, “creating new concepts at the cutting edge of the return of the problem” (Williams, 2008, p. 113). The same solutions, however, will not return because the problem will have moved on due to the dynamism of series of singularities that form problematic fields.

Rather than generalised solutions, Deleuze’s moral philosophy focuses on temporary and localised responses to problems. Paradoxical questions that are difficult to answer should be engaged with to reveal the problem (Williams, 2008). As this writing moves from exploration of theoretical concepts from *The Logic of Sense* to analysis of data, Deleuze’s moral philosophy provides guidance to seek, not final answers, but worthy expressions of problems that are “series of tensions demanding transformation but always resisting resolution” (Williams, 2008, p. 139) .

This set of concepts from Deleuze's writing provides a structuralist account of production of sense and events from entanglements of language and states of affairs. These concepts provide useful analytic tools for fine-grained exploration of data expressed in language and referring to states of affairs. Another set of concepts, drawn from Deleuze and Guattari's writings together, focuses on intensities and dynamism of affect and desire that drive becoming in rhizomatic assemblages. Opportunities for creative experimentation are sought by tracing lines of molar stratification and molecular striation in rhizomatic assemblages and mapping flows of affect and desire and lines of flight. This purpose is in keeping with Deleuze and Guattari's ethical project of maximising capacities of bodies to affect and be affected, affirming difference and the production of the new (Hickey-Moody & Malins, 2007).

### Desire and affect

Desire is conceptualised in *Anti-Oedipus: Capitalism and Schizophrenia* (Deleuze & Guattari, 1972/1977) as productive forces and flows within desiring-machines: "coming together of forces/drives/intensities that produce something" (Mazzei, 2013a, p. 99). Desire is described as unconscious production (passive synthesis) of reality that "clasps life in its powerfully productive embrace" (Deleuze & Guattari, 1972/1977, p. 27). In Deleuze and Guattari's theoretical framing, desire does not originate from lack or needs of individual human subjects. Rather, it traverses the "entire surroundings ... the vibrations and flows of every sort to which it is joined" (Deleuze & Guattari, 1972/1977, p. 292). Deleuze and Guattari draw on Spinoza's concept of *conatus* as the striving of each thing, animate or inanimate, to persist in being (Spinoza, 1677/2006). According to Deleuze, affect is linked with desire in Spinoza's writings: "*conatus* ... is a tendency to maintain and maximise the ability to be affected" (Deleuze, 1988, p. 99). A desiring-machine works as productive machinery

connected to other desiring-machines, interrupting or drawing off flows which are eased or constrained in interconnections.

Affect is foregrounded more than desire, and desiring-machines are replaced with rhizomatic assemblages in *A Thousand Plateaus: Capitalism and Schizophrenia* (Deleuze & Guattari, 1980/1987). Spinoza's theories shape Deleuze and Guattari's conceptualisations of affect (Deleuze, 1988; Deleuze & Guattari, 1980/1987). Rather than understanding bodies as forms, Spinoza defines a body by the relations of movement and rest of the particles that compose it and by its capacities for affecting and being affected. Spinoza uses *affectio* and *affectus* for different aspects of affect. *Affectio* describes what happens to a body being affected by other bodies, or the effect of affect, the affection experienced by the affected body. *Affectus* describes the capacity of a body for affecting or being affected: "the increase or decrease in its power of acting" (Deleuze, 1988, p. 49). Affects may increase or decrease bodies' powers of acting and Spinoza describes these as causing joyful or sad passions respectively. Deleuze and Guattari echo Spinoza's concern with what bodies can do and their capacities for movement and rest, and for affecting and being affected:

We know nothing about a body until we know what it can do, in other words, what its affects are, how they can or cannot enter into composition with other affects, with the affects of another body, either to destroy that body or be destroyed by it, either to exchange actions and passions with it or to join with it in composing a more powerful body. (Deleuze & Guattari, 1980/1987, p. 284)

Indigenous North American scholar Eve Tuck (2010) critiques Deleuze and Guattari's notion of unconscious desire, expressing a wish for a conceptualisation of desire as insightful, smart, wise, and agentic. She notes that Deleuze and Guattari's theorising about desire is culturally specific, positioned within while critiquing democratic capitalism. Tuck



sees a missed opportunity in their rejection of desire understood as lack. She draws on Indigenous knowledge systems to reconceptualise desire as associated with wisdom accrued in assemblages over generations: “Desire is about longing, about a present that is enriched by both the past and the future; it is integral to our humanness” (p. 644). Tuck observes how contradictions in institutions play out in lives in her methodology of repatriation that works with participatory action research and Indigenous and decolonising methodologies. She notes tensions between concepts such as rhizomatic assemblages that have resonance with Indigenous interconnectedness and the dangers of romanticising and exploiting Indigenous lives and experience. These tensions are relevant to scholars working with Deleuze and Guattari’s ideas in the context of early childhood education in the colonised society of Aotearoa New Zealand, where Māori knowledge and values are incorporated within the curriculum *Te Whāriki* (Ministry of Education, 2017) and aspired to in teaching practice.

#### Desiring-machines and rhizomatic assemblages

Deleuze and Guattari’s theories of desire flowing in desiring-machines and affect flowing in rhizomatic assemblages depend on posthumanist understandings about dynamic relationalities as constitutive of realities, so that bodies (human, other-than-human, matter, ideas, and memories) are outcomes of relations rather than already-existing bodies that form relations. For Deleuze and Guattari, desire and affect are driving forces in relations, forces that flow and circulate, interrupting and disrupting other flows of desire and affect within machine-like arrangements of desiring-machines and rhizomatic assemblages. Constraints on flows of desire and affect, opportunities to escape these constraints through eruptions of lines of flight and deterritorialisation, and ways of recapture of desire and affect through reterritorialisation are theorised in different ways for desiring-machines compared with rhizomatic assemblages. Deleuze and Guattari describe the analytic strategy

of schizoanalysis to follow flows of desire among interconnected desiring-machines while rhizoanalysis is an analytic strategy associated with rhizomatic assemblages. In rhizoanalysis, affective flows are mapped and then plugged into tracings of constraints of molar stratifications and molecular striations. In both cases, the researcher's aim is to seek opportunities for desire and affect to erupt from constraints in lines of flight to new ways of becoming, that can be reterritorialised into sustainable and better alternatives that enhance capacities to affect and be affected.

#### Desiring-machines and schizoanalysis

Desiring-machines operate at a molecular level: "the myriad little connections, disjunctions and conjunctions by which every machine produces a flow in relation to another that breaks it, and breaks a flow that another produces" (Deleuze & Guattari, 1972/1977, p. 315). The human subject is not at the centre producing desires, rather the centre is occupied by desiring-machines which produce reality, including human subjects. Researchers can use the concept of desiring-machines to focus on how desire works and what it produces through interactions among molecular desiring-machines and desiring-production, and molar social machines and social production.

A crucial aspect of desire is that it flows and Deleuze and Guattari suggest an economy of flows which operates politically: "Desire causes the current to flow, itself flows in turn, and breaks the flows" (Deleuze & Guattari, 1972/1977, p. 5). Flows of desire are interrupted, diverted, and blocked as molecular desiring-machines encounter each other and encounter molar social machines. Flows of desire are controlled and blocked within molar social machines. Desire flows in a functional or machinic way in desiring-machines, engineering partial objects, flows, and bodies, and producing reality: "The real is the end product, the result of the passive syntheses of desire as autoproduction of the unconscious"

(Deleuze & Guattari, 1972/1977, p. 26). Partial objects are the working parts of desiring-machines; they are fragments operating at a molecular level rather than whole bodies or individual subjects. Desire flows among partial objects: “A magical chain brings together plant life, pieces of organs, a shred of clothing, an image of daddy, formulas and words: we shall not ask what it means, but what kind of machine is assembled in this manner – what kind of flows and breaks in the flows, in relation to other breaks and other flows” (Deleuze & Guattari, 1972/1977, p. 181).

Desiring-machines are all about connections and flows but these flows are not smooth and uninterrupted. As the working parts of desiring-machines, partial objects emit flows of desire that are interrupted by other partial objects and in turn break other flows, so that desiring-machines “work only when they break down, and by continually breaking down” (Deleuze & Guattari, 1972/1977, p. 8). Desire wells up and flows may proceed in unpredictable ways: “In desiring-machines everything functions at the same time, but amid hiatuses and ruptures, breakdowns and failures, stalling and short circuits, distances and fragmentations, within a sum that never succeeds in bringing its various parts together to form a whole” (Deleuze & Guattari, 1972/1977, p. 42).

Social machines have identical natures to desiring-machines in that they are based in flows of desire that saturate the social field. Deleuze and Guattari (1972/1977) describe social machines as molar accumulations of molecular desiring-machines aggregated into “stable forms, unifying, structuring, and proceeding by means of large heavy aggregates” (p. 288). Desiring-machines function within social machines but are of differing regimes. Desiring-machines operate through flows and break-flows of desire at a molecular level, “the microphysics of the unconscious, the elements of the micro-unconscious” (Deleuze & Guattari, 1972/1977, p. 183). They exist within (and are immanent to) molar aggregates,

such as institutions, political, economic and religious structures, “the macroscopic social formations that they constitute statistically” (Deleuze & Guattari, 1972/1977, p. 183).

Desire is repressed and organised as lack and need through social production. Flows of desire are regulated at the molar level of social, organic, and technical machines: “The prime function incumbent on the socius has always been to codify the flows of desire, to inscribe them, to record them, to see to it that no flow exists that is not properly dammed up, channelled, regulated” (Deleuze & Guattari, 1972/1977, p. 33). Desiring-machines tend to produce flows of desire that escape the established order of society through deterritorialisation. There is tension between molar organisation of social machines and molecular multiplicities of desiring-machines, as deterritorialisation is always accompanied by reterritorialisation back into the established order or into a modified social order (new ways of becoming).

Schizoanalysis uses these theories of desire flowing in desiring-production and social production to explore how desiring-machines function and interact. Deleuze and Guattari are interested in how desire works and what it produces, rather than trying to explain what desire is, means, or represents. A schizoanalytic approach does not ask “‘What does it mean?’ but rather ‘*How does it work?*’ How do these machines – these desiring-machines work – yours and mine? With what sort of breakdowns as a part of their functioning?” (Deleuze & Guattari, 1972/1977, p. 109, emphasis in original). Desiring-machines do not mean or represent anything, they produce, so their working can be described and explored but not interpreted: “The desiring-machines ... represent nothing, signify nothing, mean nothing, and are exactly what one makes of them, what is made with them, what they make in themselves” (Deleuze & Guattari, 1972/1977, p. 288).

Schizoanalysis explores how desiring-machines function, seeking opportunities to track lines of flight where desire escapes through deterritorialisation and is reterritorialised. Schizoanalysis is not a romantic quest for a new, liberated way of being a teacher that no longer resembles early childhood education as we know it. The molar machines of early childhood education are in lockstep with other social, economic, and political machines that shape our society and assumptions held about selves and others. Established orders are often those that seem comfortable and appear to work for most in the setting. Schizoanalysis challenges researchers to follow lines where desiring-machines produce flows of desire that escape repressions that produce injustice and marginalisation, and unfairly restrict ways that teachers and children can be. However, we need the security of familiarity even as we seek to find new and better ways that affirm and augment our lives and the lives of those we live and work with: “We are all little dogs, we need circuits and we need to be taken for walks. Even those best able to disconnect, unplug themselves, enter into connections of desiring-machines that re-form little earths” (Deleuze & Guattari, 1972/1977, p. 315).

#### Rhizomatic assemblages and rhizoanalysis

Theoretical concepts from *A Thousand Plateaus: Capitalism and Schizophrenia* (Deleuze & Guattari, 1980/1987) suggest that emotions are produced within interconnected dynamic assemblages of bodies, matter, ideas, affect, and desire, rather than as possessions of individuals regarded paradoxically as both individuals’ responsibilities and outside their control. The philosophical concept of assemblage reconceptualises bodies and other structures (such as language) as assembled, dynamic multiplicities. Rather than asking what an assemblage is made of, Deleuze and Guattari (1980/1987) ask “what it functions with, in connection with what other things it does or does not transmit intensities” (p. 4).

Assemblages (Deleuze & Guattari, 1980/1987) are dynamic interrelationships, complex and impermanent arrangements that contain bodies, practices, and territories that coalesce together and relate to each other (Albrecht-Crane, 2005; MacGregor Wise, 2005). A body may be “an animal, a body of sounds, a mind or an idea; it can be a linguistic corpus, a social body, a collectivity” (Deleuze, 1988, p. 127). Assemblages connect “all manner of matter: corporeal, technological, mechanical, virtual, discursive and imaginary” (Renold & Iverson, 2014, p. 364). The concept of assemblage as productive machine of affectively linked elements provides a theoretical tool for this research. Interconnectedness is explored among human, material, emotional, and ideal components of early childhood settings, including teachers, children and their families, physical environments, policies, regulations, and guidance.

An assemblage is formed by the relations and affective flows among its components, similar to the way a constellation is characterised by relationships among its stars (Nail, 2017). The original French word for assemblage used by Deleuze and Guattari (1980/1987) is *agencement*. This term indicates a layout or arrangement of heterogeneous elements, which is different from the English word assemblage, which indicates a coming together into unity (Nail, 2017). Assemblages are conceptualised in terms of machinic movement, change and becoming rather than static being, as intensities of affect and desire circulate rhizomatically among relations. Nail (2017) suggests some searching questions to explore how an assemblage works, which offer possibilities to trouble everyday understandings of early childhood teachers’ emotions: “who are the allies and enemies of the assemblage? What are the consequences and implications of this assemblage now? What can the assemblage accomplish and where are its limits in some particular instance?” (p. 26)

Rhizome is a concept used by Deleuze and Guattari to describe how assemblages are made up of lines that go in all directions like a plant that extends through subterranean stems:

A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo. The tree is filiation, but the rhizome is alliance, uniquely alliance. The tree imposes the verb 'to be', but the fabric of the rhizome is the conjunction, 'and...and...and'. (Deleuze & Guattari, 1980/1987, p. 27)

Rhizomes contrast with trees organised with roots, trunk, and branches, which represent hierarchical, linear thought: "Arborescent systems are hierarchical systems with centres of significance and subjectification, central automata like organised memories" (Deleuze & Guattari, 1980/1987, p. 18). In contrast, rhizomes have no beginning or end; plateaus are never-ending assemblages formed within rhizomes as multiplicities connect to other multiplicities in "continuous regions of intensity" (Deleuze & Guattari, 1980/1987, p. 175). A researcher can enter the rhizome at any point and follow interconnecting lines in any direction to map a rhizomatic "branching, reversing, coalescing and rupturing flow" (Fox & Alldred, 2015, p. 401) through an assemblage.

Rhizomatic or nomadic thinking uses the concept of lines to theorise constraints and potentials for affective flows and desire in assemblages. Nomadic thinking is attuned to the concept of the rhizome, unlike linear cause-and-effect thinking. Nomadic thinking is about making unexpected connections, taking multiple entry points into a rhizome and multiple possible paths through the rhizome. Assemblages are characterised by molar lines of rigid segmentarity (stratifications), molecular lines of supple segmentarity (striations), and lines of flight. These lines modulate affective flows in rhizomatic assemblages. Lines of rigid segmentarity work at a molar level to organise hierarchies, categories, and binaries:

“everything seems calculable and foreseen, the beginning and end of a segment, the passage from one segment to another” (Deleuze & Guattari, 1980/1987, p. 215). Lines of supple segmentarity operate on a molecular, micropolitical level between molar lines and lines of flight, through “micromovements, fine segmentations distributed in an entirely different way, unfindable particles of an anonymous matter, tiny cracks and postures operating by different agencies even in the unconscious, secret lines of disorientation or deterritorialisation” (p. 217). Lines of flight are described as places in the rhizome-assemblage where flows of affect and desire escape the molar and molecular lines to deterritorialise (Deleuze & Guattari, 1980/1987) as they are also theorised to do in desiring-machines. Lines of flight can be understood as creative potential of assemblages that enables movement producing change (Parr, 2005). Habitual relations between assemblages and their contexts are disrupted through deterritorialisation as lines of flight make new connections and ways of being possible through reterritorialisation into new habitual relations.

Rhizoanalytic tracing-and-mapping is a doubled process of plugging the tracings of the molar and molecular lines that guide and regulate social practices back onto the maps of affective flows in rhizomes. Researchers must attend to both tracing and mapping to become familiar with the forces that constrain and enable ways of becoming, as well as noticing how desire drives affective flows and opens up possibilities of lines of flight to new ways of becoming. Clarke and Parsons (2013) describe rhizomatic research as a hopeful pathway and a path of agency. They suggest that rhizome researchers start where they are; listen to voices and things connected with them; embed themselves in the lives of their research; develop sensitivities to people who are not part of the status quo; search for research aspects that are sometimes ignored; and desire a life of becoming. Sellers (2013)



describes rhizo-mapping as a complex process that can only ever partially depict a rhizome. Due to the never-ending nature of rhizomes, there is always something more to explore in rhizo-nomadic inquiry (Deleuze & Guattari, 1980/1987). Rhizoanalysis provides opportunities to explore new ways of becoming through “the enactment of creative ruptures and following the *lines of flight* to new connections, or to something omitted, left out or silenced” (Lenz Taguchi, 2016, p. 45, emphasis in original).

### Affect and emotion

In the theoretical assemblage of this thesis, emotions are conceptualised using the Deleuzian concept of sense on the frontier between language and states of affairs, drawing on both and containing something of them both: “sense, the expressed of the proposition, is an incorporeal, complex and irreducible entity at the surface of things, a pure event which inheres or subsists in the proposition” (Deleuze, 1969/1990, p. 19). Affect and emotion are understood as related but distinct concepts and are not used interchangeably.

Affect is understood as a force that produces change through influences on bodies’ (including processes and thoughts) capacities to affect and be affected, “to act, to feel or to desire” (Alldred & Fox, 2015, p. 909). Massumi (1995), Dahlberg and Moss (in Olsson, 2009) and Hickey-Moody and Malins (2007) describe affect as pre-personal: “Affect is that which is felt before it is thought; it has a visceral impact on the body before it is given subjective or emotive meaning” (Hickey-Moody & Malins, 2007, p. 8). Affects are experienced intensively within and across all components of assemblages; human bodies and minds may register some (but not all) affects through bodily perceptions and physiological responses (Jackson & Mazzei, 2012). These intensities contrast with extensive perceptions which interpret the world in terms of objects, purposes, and functions. Affects are perceived through bodily logic rather than conscious thinking: “The logic of affect ... also concerns a question of the

encounter of bodies and forces; these encounters can never be predictable, they are marked by intensity, and they can only be recognised as effects: when we can account for them through feelings” (Olsson, 2009, p. 76).

As pre-personal and pre-individual intensity operating among relations in assemblages, affect is a concept that fits with posthumanist perspectives. However, emotion is associated with human experiences and is framed in this thesis within Bennett’s (2016) figuration of “world with us” (p. 61) posthumanism that acknowledges human positionality while seeking to avoid the arrogance of anthropocentrism. Within this posthumanism, human subjectivity is understood as entangled with flows of matter and energies. Braidotti (2016) calls for a “caring disidentification from human supremacy” (p. 22) and a posthuman subject as an assemblage of human and other-than-human elements.

Emotions may be understood within posthumanist theories as experienced outcomes of affective flows which are registered in bodies and minds corporeally and incorporeally. Emotions are not equivalent to nor do they account for all affect as there is always some affect that escapes awareness. Massumi (2002) distinguishes between affect and emotion by describing emotions as sociolinguistic interpretations of perceived affects. In human experience, emotions may be understood as registrations in conscious thought of how a body’s capacity to affect and be affected has been extended or restricted (Olsson, 2013).

In these flows of affect within assemblages, emotions are involved and produced as registrations of effects of affect. However, there is not a straightforward translation or transformation from affect into emotion. Massumi (2002) states that “emotion and affect – if affect is intensity – follow different logics and pertain to different orders” (p. 27). The intensity of affect is linked to the degree to which bodies’ capacities to affect and be

affected are changed, “filled with motion, vibratory motion, resonance” (p. 26). In contrast, “[e]motion is qualified intensity, the conventional, consensual point of insertion of intensity into semantically [sign phenomena] and semiotically [forming meaning through language] formed progressions, into narrativisable action-reaction circuits, into function and meaning” (p. 28). To this understanding of emotion, I add the Deleuzian concept of sense to enhance the understanding that there is more to emotion than can be expressed in language or registered in bodies.

Early childhood teachers’ emotions are registrations and expressions of relational processes of affecting and being affected that happen within assemblages. They are productions of assembled desire. Emotions matter within assemblages as bodily and linguistic experiences and expressions that affect and register affective flows. Within lines of molar and molecular segmentarity, emotions are shaped through affective practices within assemblages of teachers, children and their families, and other-than-human aspects of early childhood settings. Emotions are involved in virtual structures and may be theorised in terms of sense, hovering on the frontier between language/propositions and things/states of affairs.

## Conclusion

In this thesis, emotions, love, and caring in early childhood teaching are theorised within a posthumanist theoretical assemblage that values human existence and perspectives entangled with other forms of being and becoming but that challenges the privileging of pre-existing individual thinking and knowing beings. Forces, intensities, and flows of desire and affect are synthesised into conscious thought, recognition, and identities within an ontology of relations and processes. Concepts of immanence and intensity underpin this posthumanist perspective, positing a virtual plane of immanence where intensities and

Ideas individuate (differentiate), and actualise (differenciate) into recognisable subjects and objects.

This chapter has explored two sets of interrelated concepts, one from the metaphysical and analytical sole-authored writing of Deleuze and the other set of concepts from the critical and activist collaborative writing of Deleuze and Guattari. Using two different sets based in the same philosophy of immanence and intensity offer different analytic tools and possibilities for this research into sense of emotions and problems of love and caring in early childhood teaching. Although Deleuze describes theoretical ideas as tools for researchers to choose from the toolbox, it is important to have an understanding of the toolbox, of how the tools relate to each other, and how they may be used together.

The structural concepts of sense, series, paradox, event, and problem provide tools for fine-grained exploration of textual data. Structures of series where events, sense, and problems are produced provide theoretical tools that shape analysis of data and provide opportunities to theorise emotions in terms of sense that hovers on the frontier between language and things. The structural account is animated by paradoxical elements which introduce apparent nonsense into what might be taken for granted and stimulate creative experimentation in thinking and becoming-different.

The concepts of desire and affect provide tools to explore dynamic change, interconnectedness, and multiplicity in data that are envisaged in arrangements of desiring-machines or rhizomatic assemblages. Flows of desire and affect interrupt, disrupt, and constrain each other and sometimes escape constraints as lines of flight. The rhizome has no beginning or end and is connected infinitely in expected and unexpected ways, providing opportunities to seek new ways to become.

The next chapter will discuss my approach to conducting this research in the research-assemblage and will be followed by three findings chapters where stories of productive encounters between data and theory in the 'threshold' (Jackson & Mazzei, 2012) will be told. Assembling the research approach has been an iterative process as I have worked within the opportunities offered by postqualitative research. The rhizome is an appropriate figuration of the experience of wandering among theoretical writing, data, research literature, research writing efforts, and thinking in new, creative, and challenging ways. As Sellers (2015) reminds us, research is anything but a straightforward linear process, but rather, "everything is always already happening" (p. 6): "there is ongoing intermingling of data, methodology and analysis enmeshed with theorising the literature and practising the theory, in which each becomes the/an/other" (p. 6).

## Chapter Three

### Concepts and contours of the research-assemblage: Enacting postqualitative inquiry

#### Introduction

This chapter presents concepts that orient thinking in this postqualitative inquiry into emotions, love, caring, and professionalism in early childhood teaching and gives an account of how the research was conducted. It provides a bridge between previous chapters that review literature and describe the theoretical assemblage and following chapters which discuss findings from the research. The chapter opens with discussion of postqualitative research and concept-as-method, a methodological approach of theory in practice that draws on Deleuze and Guattari's (1991/1994) assertion that "philosophy is the art of forming, inventing and fabricating concepts" (p. 2). The question of how data can be conceptualised within posthumanist research is then addressed. The research topic, purpose, and question are presented and framed within the theoretical assemblage, and data generation and analysis are discussed in depth. Ethics, strengths and limitations, and trustworthiness and credibility of the research methodology are addressed in the final part of the chapter.

#### Postqualitative Inquiry

Methodologically, this research into emotions, love, caring, and professionalism in early childhood teaching is situated within what has been described as postqualitative research, a term used by Elizabeth Adams St. Pierre and others (for example, Lather & St. Pierre, 2013; St. Pierre, 2011). For postqualitative researchers, assumptions, ontologies, and

conceptualisations of data generation and analysis methods of ‘traditional’ qualitative research make way for alternative approaches associated with immanence as it underpins Deleuze and Guattari’s philosophy. In an ontology of immanence, all that is actual and virtual exists on the same plane of immanence, “a *flat surface* of virtuals or potentials or forces or singularities moving at different speeds that produce but do not condition the actual” (St. Pierre, 2018, p. 3). Thinking within ‘one world’ immanence is not concerned with making meaning by categorising, interpreting, and representing what has come to be; this would be thinking within ‘two world’ transcendence. The interest in postqualitative research is in what is coming into being, in creation, and in experimentation (St. Pierre, 2018), as the virtual is differentiated and differentiated into the actual in genuinely new ways. Because of this interest in what is always being produced as something new, traditional qualitative research methods become irrelevant. This has exciting and challenging implications for methodologies in postqualitative research:

Postqualitative research is different each time it appears, produced by different contingent and unpredictable forces in experimentation with the real; that is, the conditions of its emergence cannot be repeated because they disappear immediately and what one postqualitative researcher ‘does’ cannot serve as a model for others. (St. Pierre, 2018, p. 8)

My experience as researcher exploring some opportunities offered in postqualitative research has involved becoming untethered from assumptions of traditional qualitative research, a gradual and disorienting process where familiar ways of doing and thinking research can no longer be relied upon. The question of what to do or think next is frustratingly everpresent, with no clear pathway ahead. St. Pierre (2018) reassures struggling researchers that this is the nature of postqualitative inquiry: “They will ‘do’ and

‘think’ something and if that doesn’t work, they will ‘do’ and ‘think’ something else” (pp. 10-11). Each postqualitative inquiry is different, responding to its own unique events as the researcher encounters something that forces her to think (Deleuze, 1968/1994). There are no prescribed methods or models to follow and the research cannot be repeated.

In an ontology of immanence, theory is practice (Lenz Taguchi, 2010; Masny, 2016; Quinlivan, 2018). Theoretical ideas, data, language, and bodies exist together on the plane of immanence: “Theory is also practice and so is thinking with theory and an ability to create concepts and respond to problems related to the flux of experiences of life” (Masny, 2016, p. 672). Ideas do not take pre-eminence to explain or interpret through language that represents reality. Lenz Taguchi (2010) challenges the notion of a theory/practice divide, stating that “practice is in fact continuously and *already* doing and practising educational theories” (p. 21). A perception of ‘theory-free’ teaching and learning practice serves to create an impression that it is possible to find a recipe for best practice for all settings, children, and teachers. Discussing her research of sexuality education in secondary schools, Quinlivan (2018) associates such a perception with current policy overload and accountability expectations, and a view that theory is an irrelevant luxury for teachers. Her strong challenge to this view is also relevant to early childhood teaching. Quinlivan (2018) asserts that equipping teachers with theories in practice will enable them to engage creatively with complexities of education shaped by values of global neoliberalism. Concept-as-method approaches provide theoretical tools that are intimately entangled with practice in research-assemblages.

### Concept-as-method

Concept-as-method is an approach to postqualitative inquiry based in Deleuze and

Guattari’s ‘concept of the concept’ as it provides a methodological means to respond to the



virtual and actual 'real' in a research situation. A concept can provide a means to reorient thought (St. Pierre, 2018) and comes associated with other concepts that researchers can use to frame and reconceptualise their research situation. This approach is particularly useful for researchers seeking to think in new ways and escape familiar ways of thinking, doing, and researching. If familiar research methods are no longer appropriate, then research processes must be rethought, on the 'outside' of method (Jackson, 2017), where the outside is not the non-method binary opposite of method but a transformed methodological approach. Jackson draws on Deleuze's description of strategies as contingent responses that are not organised but, like a spider weaving its web, purely responsive to surrounding forces "in a space of emergent, fragmented strategies that mutate according to the task at hand" (Jackson, 2017).

For Deleuze and Guattari (1991/1994), philosophical concepts are "acts of thought" (p. 21) and not representations of material objects or ways to categorise things and group them together. Concepts respond to particular situations: "new concepts must relate to our problems, to our history, and above all, to our becomings" (Deleuze & Guattari, 1991/1994, p. 27). Deleuze and Guattari suggest following the great philosophers by creating "concepts for problems that necessarily change" (p. 28). Researchers who draw on concepts from Deleuze and Guattari's writings must acknowledge that the concept will be changed each time in the creative and experimental process of thinking a new situation, event, or problem: "The concept is the contour, the configuration, the constellation of an event to come" (Deleuze & Guattari, 1991/1994, pp. 32-33). Concepts may be historical, "dated, signed, baptised" by philosophers in the past but will be adapted by "renewal, replacement and mutation" (Deleuze & Guattari, 1991/1994, p. 8) for new uses, or new concepts may be invented.

This research uses a concept-as-method approach by framing the methodology within two set of concepts to orient thought away from familiar understandings and towards new conceptualisations of emotions, love, caring, and professionalism in early childhood teaching. Sense, event, and problems are key concepts in one set used and rhizomatic assemblage and affective flows are key in the other set of concepts. These concepts are used extensively in Deleuze's, and Deleuze and Guattari's writing but are open to being adapted to situations, in keeping with their interest in what things do rather than what they are. The concepts are redrawn in the methodology of my research, responding to problematic events encountered that appear to recur in early childhood teaching. When these concepts come into encounter with data and my thinking, something new is produced that could not be produced in this way without the concepts. Mazzei (2017) discusses following the contours of concepts when problems and concepts encounter each other in a research inquiry. She emphasises that contours are continually changing and so is thought, so the idea of shifting contours expresses the dynamic process of inquiry using concept-as-method: "Following a contour ..., thought moves on its own, not according to a given trajectory, fundamentally changing the shape of inquiry as the contour of concepts allow connections to flow and bend" (Mazzei, 2017, p. 675).

Deleuze and Guattari's challenge is to think differently from 'before' and to think differently from ways that are taken for granted. Opportunities are opened to become differently through creation and innovation from within situations by becoming aware of cracks and fractures in what is assumed to be true and right. The concepts that we use to understand the world produce objects and situations in particular ways and may blind us to other ways (Krejsler, 2016). Drawing on new concepts interconnected with other concepts that force us to reorient our thinking may help escape the taken for granted: "we must

preserve the right to a diverse repertoire of concepts for thought, and the room to experiment with diverse becomings that such a repertoire allows” (Krejsler, 2016, p. 1477). In the threshold where concepts and data encounter and produce each other, responsive analytic strategies open up new understandings of theory as practice and of theories of early childhood teaching practice.

### What are data?

Applying posthumanist theoretical ideas to research methodology unsettles traditional qualitative research assumptions such as: that data reflect reality, that analysis strategies such as coding will provide access to truth and authenticity, and that the researcher is an observer outside the action. Posthumanist researchers are asked to move beyond a human-centred ontology that positions them as “I/eyes” that see and know, to an understanding of themselves as interconnected “tools for thinking” (Lenz Taguchi, 2013, p. 715).

Representation and reflection are ontological concepts that underpin many qualitative research methods, leading to assumptions that methods such as observations and interviews capture reality: what participants really think, say, and do. Such assumptions (which this research challenges) position researchers like mirrors, reflecting accurately what is said and done in a neutral, unobtrusive way as scientific observers of the action but not part of it. Reflective approaches depend on beliefs in separate pre-existing beings, in correspondence between words and things, and in assumptions that matter and meanings can be unproblematically represented.

In posthumanist research, “[m]echanistic coding, reducing data to themes, and writing up transparent narratives” (Jackson & Mazzei, 2012, p. vii) are seen as insufficient to address complexities of research contexts and tend to tell researchers what they already ‘know’. The figuration of a threshold as a place where theory and data can encounter each

other and constitute each other (Jackson & Mazzei, 2012) opens up a conceptualisation of data analysis as one way out of many possible ways to understand data – as *“temporary meaning that can escape and transform at any moment”* (p. 6, emphasis in original). Olsson (2009) describes letting methods take shape as collaborating researchers and participants construct the research problem, *“to collectively invent rather than discover at a distance”* (p. 96). In her work with Swedish preschools, she describes choosing theoretical concepts because they produce affective intensity when they encounter empirical data.

Being tentative and at the same time adventurous opens methodological possibilities other than those that are taken for granted in qualitative research. Danger lies in unquestioningly accepting some data and analyses *“as truths exempt from critique”* (Koro-Ljungberg, 2016, p. 122). In contrast, Koro-Ljungberg recommends that

‘responsible’ scholars prepare for decision-making by gathering information, reading, writing and interacting, but at the same time they leave room for methodological uncertainty and responsiveness by continually and without clear direction revising and reconceptualising research perspectives, processes, techniques and approaches, as well as interactions with participants and data. (p. 127)

Researchers who use postqualitative theoretical tools do not follow a recipe approach to data generation and analysis; instead, each *“will create a different articulation ... created spontaneously in the middle of the task at hand”* (St. Pierre, 2011, p. 620). St. Pierre suggests that we need to reconceptualise data and data analysis and recognise that data are all the words or anything else expressed or produced, made, heard, read, thought, or spoken in any connection with the research situation, by the participants, by researchers, by authors of literature, and others. Data are *“what we think with when we think about a topic”* (p. 621, emphasis in original).

Data are perceived within contexts of particular ontologies, epistemologies, and their associated methodologies (St. Pierre, 2013a). Familiar forms of qualitative inquiry frame data as containing reality and truth that can be collected and have their meaning exposed by the researcher: “that there is an underlying meaning in an already existing lifeworld that interpretation can bring to light and describe” (p. 225). Data analysis by coding and categorisation, and discovering patterns and themes reflects a scientific approach to qualitative research: “The ‘usual’ way of treating such data in the context of humanist qualitative research ... is as passive objects, waiting to be coded or granted shape and significance through the interpretive work of researchers” (Koro-Ljungberg & MacLure, 2013, p. 219).

Postqualitative methodologies do not frame data as passive objects waiting to be collected but challenge us to think the world differently (St. Pierre, 2013a). Data and researchers are reconceptualised as entangled and connected in dynamic assemblages, impossible to separate out and collect (MacLure, 2013c). In such entanglements, data and researcher constitute each other through intensive affective relations. Data are conceptualised as lively, with “ways of making themselves intelligible to us” (MacLure, 2013b, p. 660). There are moments when something in data provokes wonder, fascination, and new ways of thinking. MacLure and her co-researchers recommend attention to moments of discomfort, unease, and apparent failure where things do not go according to plan (MacLure, Holmes, Jones, & MacRae, 2010, p. 495). Such moments may provoke “fascination, fear, frisson, surprise, vertigo or wonder” (MacLure, 2006, p. 227). They provide opportunities for researchers to resist general explanations and overarching themes and instead explore complexities of specific situations. Entanglements of body and language can also erupt in data when language uses words that recall what the body can do, that

“spurts out in the language of bodily emissions and animal noises” (MacLure, 2011, p. 1001) in expressions such as laughter, coughs, and splutters; and also silences which resist analysis; and frivolity which often causes confusion and discomfort (MacLure, Holmes, Jones, et al., 2010).

Posthumanist thinking drawing on Deleuze and Guattari’s thinking reconceptualises voice as produced by assemblages rather than human individuals: “a knot of forces and intensities that operate on a plane of immanence and that produce a voice that does not emanate from a singular subject but is produced ... in an enactment among researcher-data-participants-theory-analysis” (Mazzei, 2013b, p. 733). According to Mazzei (2013b), ‘voice without organs’ or *VwO* is a voice without a subject, an assemblage produced by forces, desires, and intensities present in a research situation, which can plug in to other assemblages that influence production of voices. Thinking of voice without a subject complexifies how data such as textual data from interviews, discussions, and writing are regarded in relation with the assemblages which produce them.

The Deleuzian concept of sense is helpful when considering data that seem to hover between language and bodies, such as data that express or are about emotions. MacLure (2013b) refers to data that glow with affective intensity as expressing emergence of sense: “the glow seems to invoke something abstract or intangible that exceeds propositional meaning but also has a decidedly embodied aspect” (p. 661). Conceptualising glowing data that attract attention or wonder as sense allows researchers to explore potential for new ways of becoming-different, “to trigger action in the face of the unknown” (MacLure, 2013b, p. 662). Stabilising knowing into codes and categories can foreclose on creative experimentation. MacLure (2013b) describes production of sense through language that is “in and of the body, always issuing from the body; being impeded by the body; affecting

other bodies yet also, of course, always leaving the body, becoming immaterial, ideational, representational, a striated collective, cultural and symbolic resource” (pp. 663-664).

Data can take a variety of forms and be generated in many ways. St. Pierre challenges the impression that data need to be expressed in language by describing transgressive data that escape language, “data that were uncodable, excessive, out-of-control, out-of-category” (St. Pierre, 1997, p. 179). Such data include emotions, dreams, and sensations. In the research for this thesis, data is primarily textual, transcribed from recorded discussions and conversations, or in documents. Other data include visual and auditory data from audio and video recordings, researcher memories and impressions, and bodily impressions from re-enacting a narrative.

### Research topic, purpose, and question

The topic of this research is emotions in early childhood teaching in Aotearoa New Zealand. The research assemblage is dynamic; it has undergone many changes since the beginning of the research journey. The purpose is to investigate the part that emotions play in the professional lives of early childhood teachers while exploring possibilities offered by posthumanist theories and the philosophical ideas of Deleuze and Guattari. Initially I intended to use three theoretical approaches (Foucauldian discourse analysis, Deleuze and Guattari theories, and material feminism), plugging each into empirical material (Jackson & Mazzei, 2012) but this methodology became unwieldy. In keeping with a postqualitative methodological approach, I thought again and moved to focus on concepts from Deleuze, and Deleuze and Guattari. A concept-as-method approach was arrived at using two sets of concepts in an exploratory iterative process among data generation, reading of theory and research literature, and thinking encounters among concepts and data.

The research question is: How are emotions and ways of becoming shaped in early childhood teaching? The research question has undergone changes as the postqualitative research approach developed. Initially, there was a main research question about early childhood teachers' perceptions of their emotions, supported with several sub-questions that addressed topics like professionalism, responsibilities, and accountabilities. These changed several times with my growing understanding of Deleuze and Guattari's philosophy and the importance of the research question being congruent with the theory, before the present research question was settled on. As data analysis progressed, relations in the research assemblage produced love and caring entangled with professionalism in early childhood teaching as recurring Deleuzian problems. Rather than questions for which there are correct answers or problems that can be solved through some kind of 'best practice', emotions, love, and caring are entangled together in early childhood teaching as complex problems that recur and return in different forms.

### Data generation

I am a teacher educator as well as a student and a researcher, and these subjectivities shape relationships between me and the early childhood teacher participants. All the participants gained their teaching qualification through the teacher education provider who employs me, and I have taught most of them and assessed their writing and teaching practice. The initial teacher education programme is a Bachelor of Teaching (Early Childhood Education) programme, although some participants hold a diploma qualification that was offered prior to 2011. The programme is field-based; while they were studying, participants worked or volunteered in early childhood centres for 12 (degree programme) or 15 (diploma programme) hours each week. When the participants were student teachers, they attended weekly classroom tutorial days and were visited four times each year by a teacher educator



(sometimes me) who assessed their teaching practice. Relationships between me and the participants feel warm and trusting to me, based on past shared experiences, mentoring relationships, and ongoing professional contact. I am no longer in a position with institutional power over these teachers; however, there is still a power relationship based on our respective positions as teacher educator and early childhood teacher.

Conditions of participating in the research include holding an early childhood teaching qualification and not being enrolled or intending to enrol with my employer teacher education provider in the year following data generation. Involvement in the focus group discussions was initiated by invitations from me to prospective participants, who are early childhood teachers I knew. In the observation and conversation phase, all the teachers in the participating centre were invited to become participants. The four teachers who agreed to participate are all former student teachers with my employer provider.

#### **Data generation methods**

Four phases of data generation focused on different aspects of the research assemblage.

The document analysis examined official written resources intended to guide and regulate early childhood teachers' professional practice. This part of the early childhood teaching assemblage is shaped by powerful forces of desire that stratify the early childhood education territory through regulations, standards, and expectations. Focus group discussion groups of early childhood teachers generated data relating to assemblages where flows of desire for caring relationships are entangled with forces that stratify and striate early childhood teaching. Enacting self-study research is problematic in terms of my theoretical framework, with its focus on decentring the subject. However, planning to enter the research assemblage as researcher considering her teaching experiences allowed me to theorise my subjectivities in terms of entanglements in teaching and learning assemblages.

The final phase generated data that attended to complexities of research assemblages by observing and video-recording teachers in interactions in their settings, and by engaging with them in research conversations.

### *Document analysis*

The document analysis phase explored some documents intended to guide and regulate early childhood teaching practice in Aotearoa New Zealand, including: the early childhood curriculum framework *Te Whāriki* (Ministry of Education, 2017), assessment resources *Kei Tua o Te Pae* (Carr et al., 2004-2009) and *Te Whatu Pōkeka* (Ministry of Education, 2009b), and *Our Code Our Standards: Code of Professional Responsibility and Standards for the Teaching Profession* (Education Council New Zealand Matatū Aotearoa, 2017). No ethical documentation is required by my university or employer for the document analysis phase.

The textual data of the documents, with attention to text that explicitly addresses emotions, relationships, and caring in early childhood teaching, were assembled with data from early childhood teacher participants in tracing-and-mapping rhizoanalysis in the three findings chapters. Affective flows in relations were explored among the documents' texts, guidance and regulation intended for early childhood teaching, and stories, descriptions, and opinions shared in focus group discussions and in observations and conversations with early childhood teachers. Constraints on teachers' emotions and their loving and caring relationships in early childhood education were traced using the document data, and affective flows mapped. These indicate how teachers encounter some molar stratifications and molecular striations and possible lines of flight where conceptualisations and workings of emotions, relationships, love, and caring might escape constraining ways of being to creatively experiment with new ways of thinking and becoming.

### ***Focus group***

Twelve qualified, certificated, and currently practising early childhood teachers were individually approached and invited to take part in one of two focus group discussions (of about 90 minutes each). Seven participants attended the first discussion and three participants attended the second discussion. Two participants were unable to attend the discussions and had individual interviews with me. The discussions were audio-recorded and transcribed for analysis. The focus groups contain diversity of experience, gender, and cultural background; however, most participants are Pākehā and female (as are most early childhood teachers in Aotearoa New Zealand). There are several Māori, Pasifika, and men teachers in the group of participants.

Information letters and consent forms were provided (Appendices A1 and A2) and completed before the discussions. The consent form includes a confidentiality agreement, but anonymity and confidentiality are limited because focus group participants are aware of each other's identities and what was said in their discussion. A further consent form (A3) was completed by a focus group observer who assisted me during the discussions. Each participant was given a summary of the discussion to check for accuracy, and a summary of my findings from the focus group phase. Participants could request the final research report and additional information from the study. Participants received a small koha (gift) after their discussion in recognition of their contribution to the research and information about counselling services was provided to them. I have used pseudonyms in all reporting.

As focus group discussion facilitator and in the interviews (with two participants unable to attend the focus group discussions), I introduced the topic of emotions in early childhood teaching and shared my research questions. Participants discussed their understandings of emotions in teaching, with prompt questions such as, 'In what ways do

early childhood teachers experience emotions in their professional settings?’ Teacher emotions in everyday teaching scenarios such as ‘helping children who are sick or injured’ were also discussed, and it is amongst these sections of the discussions that I encountered ‘glowing’ data that attracted my attention. The focus group discussion data along with the document data are analysed using a rhizoanalytic tracing-and-mapping process. This analysis is reported and discussed in the first findings chapter.

### ***Self-study***

Although the self-study phase provoked me to think about voice, subjectivities, and ways of becoming-researcher, becoming-teacher educator and becoming-teacher, the data were not subsequently used in this thesis. I engaged in a two-week teaching practicum experience in an early childhood centre in provincial Aotearoa New Zealand. I approached the centre manager first, and staff, families and children subsequently to negotiate informed consent (Appendices B1 – B8). Safeguards regarding video-recordings were carefully designed, communicated, and agreed. I video-recorded my interactions with children up to 10 minutes on each of four days during the two-week period, wrote anecdotal observations, and kept a research journal. I video-recorded and wrote about only those adults and children who consented (and whose caregiver consented in the case of children). Centre management, adults, children, and caregivers could withdraw at any time until the final report was submitted, and I would withdraw their data. I agreed to stop video-recording or writing about any adult or child who withdrew their assent. I provided the centre with a summary of the self-study phase. The final research report was made available on request and the centre could ask for additional information from the research. I gave the centre a koha in the form of resources.

I entangled my subjectivities as researcher and as participant by writing a research journal and engaging in collaborative critical dialogue with a research partner. My research partner and I discussed my research journal by email and we met face-to-face to discuss excerpts of video-recordings. I audio-recorded and transcribed the face-to-face conversation. I provided my research partner with an information letter and consent form (Appendices B9 and B10), summaries of our face-to-face conversation to check for accuracy, and a summary of the self-study phase. I made the final research report available and provided additional information from the research on request. I gave my research partner a koha in recognition of the contribution to my research and information about sources of counselling.

#### *Observations and conversations with early childhood teachers*

A series of observations and conversations with four early childhood teachers constituted the final data generation phase and became entangled with the data generation and analysis experiences of the other phases. By the time I embarked on this data phase, I had explored regulatory and teacher guidance documents, talked with and listened to twelve early childhood teachers discussing their understandings of teacher emotions, and critically considered my own subjectivities as teacher, teacher educator, and researcher.

The observations and conversations phase involved observations and video-recording of four early childhood teacher participants over four months, and critical conversations and occasional emails with participants. The participants are four qualified and certificated early childhood teachers employed in an early childhood centre in provincial Aotearoa New Zealand. Two participants work with infants and toddlers (up to three years) and the other two teachers work with older children (three to five years). I approached the centre owner with an outline of the study (Appendix C1) to negotiate centre

involvement in the research (Appendix C2). All certificated early childhood teachers in the centre were invited to participate in the research. Criteria for selection were: holding a recognised early childhood teaching qualification (diploma or degree); employed in a permanent teaching position; and not enrolled or intending to enrol in my employing teacher education organisation during the data generating period or the following year. I provided all teachers in the centre with information letters and consent form (Appendices C3 and C4).

I visited the centre three times over one to two hours (in total each visit) in a four-month period to observe the teacher participants. I wrote anecdotal observations and video-recorded up to ten minutes of each teacher working with children. Videoclips are generally one to two minutes long. As well as the participants, other staff, families, and children were provided with information letters and consent forms regarding video-recording and written observations (Appendices C5 to C10). The transcribers of the research conversation audio-recordings also completed a consent form (Appendix D). I video-recorded and wrote only about adults and children who consented (or whose caregiver consented in the case of children). I stopped video-recording or writing about any adult or child who asked me to stop or when I or teachers noticed children who seemed unhappy that I was observing them. Anyone involved in the research could withdraw their consent to involvement at any time until I submitted the final report, and I would remove their data. I have kept all identities confidential, including not revealing to centre management which teachers were participants. There are limitations to anonymity and confidentiality as the centre community is aware of the research happening and children are not expected to manage confidentiality. I provided centre management with a summary of research findings from their centre to distribute among centre staff and families (who could choose what to

share with their children). The final report and further information from the research are available to them on request.

Each teacher participant and I met three times over a period of six months for about one hour in a mutually agreed setting. I had additional meetings with Mila and Ginny (pseudonyms), to discuss the vignettes I had written from their data that are used in two findings chapters. I had one additional meeting with Ginny and two additional meetings with Mila, including revisiting the centre (when it was closed) to re-enact her narrative. We discussed their emotion experiences within video-recordings and written observations. We also corresponded by email, usually to arrange the next observation or conversation, and occasionally about the recordings and observations. Tone of voice, pauses, and non-verbal aspects are preserved for analysis in audio recordings. Watching video-recordings with participants enabled us to observe entanglements within the context that produced interactions, emotions, thoughts, and relationships. Participants checked summaries and recordings of interviews for accuracy, and I provided them with summaries of research findings from their centre, and a summary of the final research report. Each participant was asked to check their words included in the final research report. The report and further information from the research are available to them on request and I provided details of sources of counselling. The centre and the participants were given koha to acknowledge their contribution to the research.

### **Data analysis: Concept-as-method**

Postqualitative researchers criticise coding and categorising approaches to data analysis as representational and hierarchical attempts to order “the chaos of differences” (Lenz Taguchi, 2013, p. 714) and repeat familiar ways of thinking. MacLure and her co-researchers seek new ways of thinking that interrupt taken-for-granted assumptions that disadvantage

those whose ways of being do not fit with assumptions of normality (MacLure, Holmes, MacRae, & Jones, 2010). However, researchers can default to familiar ways: “We have theorised decentred selves, partial knowledge and layered accounts. But when it comes to analysing the ‘data’ – interviews, observations, documents, etc – we often end up, once again, digging up themes or stacking up categories” (MacLure, 2011, p. 998).

The data analyses used in this thesis follow a concept-as-method approach, drawing on concepts from Deleuze, and Deleuze and Guattari to shape ways that concepts meet data in the threshold, where something happens in these encounters. There are two complex data analysis approaches, each with a set of concepts grouped around it. All three findings chapters use a rhizoanalytic approach based on affective flows through rhizomatic assemblages, using concepts such as desire and affect, and lines of molar stratifications, molecular striations, and lines of flight. A tracing-and-mapping approach traces lines of constraint and normalisation and plugs tracings into maps of complex affective flows in assemblages. Cracks and fractures are sought where eruptions of desire and affect might deterritorialise assemblages and ways to creatively experiment with new ways of becoming.

Two of the findings chapters report a complex cartographic analysis based in the linked concepts of sense, series, paradox, event, and problem. Data excerpts that attract researcher attention, that glow, are analysed by exploring pairs of series of utterances from the data and the corresponding series of states of affairs the utterances denote. A paradoxical phrase is noticed which offers playful opportunities to consider events and problems associated with sense and nonsense produced in these data excerpts. The analyses used in the second and third findings chapters conclude by plugging maps of the complex cartographies back into the tracings of molar stratifications and molecular



striations in early childhood teaching. The next section of this chapter will unpack these analytic approaches and strategies in more detail.

### Rhizoanalysis

Rhizoanalysis is an approach to data analysis underpinned by Deleuze and Guattari's concept of a rhizome, a plant which extends laterally in many directions with no evident beginning or end: "and...and...and..." (Deleuze & Guattari, 1980/1987, p. 27). Researchers using rhizoanalysis start in the middle of things and wander. They note connections and relationships as they use rhizomatic or nomadic logic of dynamic, ever-changing assemblages. Rhizoanalysis contrasts with coding and categorising approaches that reflect understandings of data as static representations of reality. The connections and lines of forces and flows of affect and desire are of interest in a rhizome:

We will ask what it functions with, in connection with what other things it does or does not transmit intensities, in which other multiplicities its own are inserted and metamorphosed, and with what bodies without organs it makes its own coverage.

(Deleuze & Guattari, 1980/1987, p. 4)

Research processes, events under study, data, and theory can all be conceptualised as assemblages. Reading assemblages in rhizoanalysis involves reading affective, expressive, and material interactions, and escapes conventional relationships where researchers seek to interpret and explain participants' experiences (Masny, 2016). Fox and Alldred (2015) discuss research components and processes as research-assemblages that interact with event-assemblages of the events under study. Such conceptualisations offer possibilities to think about how research and events affect each other in complex ways:

Research epistemologies, designs, methods, techniques and tools may all be subjected to analysis of affective flows, to reveal the affective economies and

micropolitics of social inquiry, discerning the aggregations and terms that differing data collection, analysis and writing machines produce and the consequences for 'knowledge', for events and for researchers. (Fox & Alldred, 2015, p. 405)

The research-assemblage is plugged into other assemblages such as theory-assemblages, data-assemblages, and event-assemblages (Fox & Alldred, 2015). When theories are regarded as tools that produce different effects (and affects) in assemblage with events and data and in assemblage with other theories, then "[r]esearch and findings can be more about meaning-making processes than outcomes, more about questions than answers, more about connecting and living than arriving, and more about exploration than delivery" (Koro-Ljungberg, 2016, p. 19). All assemblages, including data-assemblages, are continuously becoming, and the term 'data' may be thought as a verb: "When data data (or whatever it is that they do), they contingently structure themselves, to grow and morph in different and unanticipated connections" (Nordstrom, 2017, p. 218).

Moving the analytic focus from stable bodies to movements and becoming shifts researcher attention to changes and how they happen. Deleuze and Guattari theorise that becoming is driven by intensive forces and flows of desire and affect. Becoming can be understood as a "material, sensible, intensive and embodied process, enabling us to experience life as a radically immanent fleshed existence motivated by desires and flows" (Taylor, 2013, pp. 46-47). Understanding data as machinic assemblages or desiring-machines entangled within the research-assemblage focuses attention on flows of affect and desire that make machines work.

Cartographic research methods are often used in rhizoanalysis to map connections and relationships that are formed through flows of desire and affect. Rhizomapping allows researchers to visualise these flows as lines and move their research emphasis away from

stability towards processes of becoming different. Researchers working with rhizoanalysis distinguish between mapping which follows dynamic flows of affect and desire that can enable deterritorialisation, and tracing which follows molar stratifications and molecular striations that tend to restrict these flows and reterritorialise. Rhizomapping alerts researchers to discursive, social, and material forces as well as creative opportunities to produce new arrangements of power relations and becomings-different (Martin & Kamberelis, 2013). Rhizoanalysis can map discourses and the ways that discourses overlap, interweave and interconnect in unexpected ways within and across assemblages, helping researchers understand how teachers' subjectivities can be shaped concurrently by contradictory discourses (Honan, 2010).

#### Complex cartography: Sense, series, paradoxical element, event, and problem

A complex cartographic approach is used to analyse two excerpts each from data from Mila and Ginny, two participants in the observations and conversations phase. Outcomes of this analytic approach are reported in the second and third findings chapters. Two vignettes each were constructed from the data from Mila and Ginny, which included videoclips, anecdotal observations, audio-recordings, emails, transcripts, and a re-enactment of one vignette. For each vignette, the analysis starts with a rhizoanalytic mapping of flows of affects in assemblages and flows of desire in desiring-machines. A cartography follows where data from vignettes encounter Deleuzian concepts of sense, series, paradoxical element, event, and problem. The outcomes of these analytic moves are framings of sense of emotions and problems of caring and love in early childhood teaching in keeping with Deleuzian conceptualisations of sense and problems, and possibilities for creative experimentation are suggested. The final analytic step in the second and third findings chapters is to superimpose maps from the cartographies and plug them back into the

tracing of molar stratifications and molecular striations that shape the milieu of early childhood teaching in Aotearoa New Zealand.

The complex cartographic process draws on Deleuze's concept of sense and associated concepts. The process responds to my reading of Deleuze's writings (Deleuze, 1968/1994, 1969/1990, 2004) assembled with conceptualisation of emotions within the concept of sense, and of caring and love within the concept of problem. Deleuze's writing and my researcher thinking explorations are assembled with secondary literature, especially James Williams' (2008) *Gilles Deleuze's Logic of Sense: A Critical Introduction and Guide*, to form an assemblage of analytic thoughts and processes.

For each vignette in the second and third findings chapters, a pair of heterogeneous series is nominated: a series of *signifying* propositions from the participant's data and a *signified* series of denoted bodies, manifested subjects, and signified states of affairs. Once these series are mapped, a paradoxical element is selected that seems to interact with both series, as an 'empty square' or unintelligible statement in the signifying series (such as an early childhood teacher who does not care), and as an 'occupant without a space' in the signified series, where there seems to be something signified by propositions but not present in the state of affairs (something 'nonsensical' such as early childhood teachers using unprofessional language in a professional way). The paradoxical element has the effect of getting things moving in the series, to produce sense, events, and problems.

Sense, event, and problem are entangled concepts, all real and virtual 'incorporeal effects'. An event is the inside or virtual form of 'what happens'; 'what happens' is one actualisation of the event. Counter-actualisation by seeking other ways to actualise events is a source of the creative experimentation which is so important in Deleuze and Guattari's philosophy. The analysis draws on Williams' (2008) explanations of event and sense as

expressed in verb infinitives and suggests that these verb infinitives express events virtually present and sense of emotions for each of the data excerpts.

The concept of problem is used in these cartographic analyses to explore emotional, physical, and ideal tensions pointing to paradoxical questions which suggest the presence of a 'knotty' recurring problem. Deleuzian problems demand and provide opportunities to think differently and to counter-actualise events. In these analyses, love and caring in early childhood teaching emerge as problematic events which contain within them virtual potentialities for new ways of becoming.

In the final analytic step in the complex cartographic process, the maps drawing on sense and associated concepts from both vignettes are superimposed on each other and then plugged back into the tracing of lines of constraints and normalisation that shape the field of early childhood teaching. Researcher thoughts about the sense of emotions and problems of love and caring are assembled with theoretical concepts and analytic moves. By assembling specificities and complexities of narratives, thoughts, and feelings of two participant early childhood teachers with theoretical concepts in dynamic ways, emotions, love, and caring are reconceptualised in ways that offer new ways of understanding these important aspects of becoming early childhood teachers.

## Ethics

The ethics of this research into emotions in early childhood teaching are shaped by the theoretical assemblage of the research and by conventions of the education research community. Research guidelines from the New Zealand Association of Research in Education (NZARE) (New Zealand Association for Research in Education, 2010) shape the ethical requirements of University of Canterbury and my employing early childhood teacher education organisation. This research has ethical approval from both organisations.

Ethical responsibilities come with embeddedness and entanglement in assemblages where bodies affect each other. The conception of ethics underpinned by the theoretical assemblage of this research expands on the NZARE concern for human researchers, research participants, and communities to encompass human and other-than-human-human: “An ethics of immanence and potentialities is concerned with the inter-connections and intra-actions *in-between* human and non-human organisms, matter and things, in processes of *constant* movement and transformation, where all of us continuously become different in ourselves” (Lenz Taguchi, 2011, p. 47).

Principles that underpin the NZARE research guidelines seek to maintain integrity of educational research through respect for te ao Māori (Māori worldviews, communities, and individuals) and for the wellbeing of everyone involved with research. For example, participants’ wellbeing is safeguarded through requirements for informed consent, attention to children’s capacity to consent and assent, and confidentiality. In the case of this research project, these requirements are addressed through ethics documents detailing research methods and safeguards. These documents are described in the data generation methods section of this chapter, were submitted with applications for institutional ethical approval, and are appended (Appendices A, B, C and D).

I acknowledge that research into emotions in early childhood teaching demands ethical attention to maintain the wellbeing of all people involved in the research: participants, children and their families, other adults present in the research settings, and me as researcher. Privacy around data generation through discussions, recordings, and conversations is safeguarded within stated limits. Anonymity and confidentiality cannot be completely guaranteed for the focus group participants as each participant knows the others’ identities and is aware of what each participant said. Similarly, the early childhood

centre communities involved in the self-study and observations and conversations phases know about the research, so anonymity cannot be completely assured. Information about sources of counselling was provided to participants in the focus group and observations and conversations phases and my reflective partner in the self-study phase.

### Strength and limitations of the research: Trustworthiness and credibility

Why should the reader accept that this research has anything credible to say about emotions and caring in early childhood teaching in Aotearoa New Zealand? How can seeking what is 'new, remarkable and interesting' be justified as preferable to seeking 'truth'? The claim is made that this research produces thinking and is a product of posthumanist thought based in the theories and concepts of Deleuze and Guattari. It cannot satisfy requirements of other paradigms based on different ontological and epistemological assumptions. St. Pierre (2009) reminds us that perceptions of reality depend on the theoretical lens being used: "It had never occurred to me that I was a very real *effect of a description*" (p. 230, emphasis in original). Additionally, postqualitative research consists of encounters among concepts, problems, events, and data that produce "the unforeseeable emergence of an actuality" (St. Pierre, 2018) and so cannot be repeated.

To readers who do not think with posthumanist perspectives, this research may be unsatisfactory because it does not address the teachers as pre-existing, autonomous individuals with authentic identities. To those readers who seek conclusions from research that are suitable for general application as best practice, this research may be unsatisfactory because only a small portion of data is used, instead of extracting knowledge from large bodies of data.

The claims made for trustworthiness and credibility are situated within wide and deep reading, thinking, and writing with theoretical concepts and philosophical ideas of

Deleuze and Guattari. Working in encounters in assemblages among theory, reading (including guidance from secondary sources), writing, and data produces this research. Its trustworthiness lies in the efforts of the researcher to think with theory, and its credibility lies in its faithfulness to the project of Deleuze and Guattari to find the cracks and fractures in our ways of being that constrain and limit, and to creatively experiment with thinking and writing that “has nothing to do with signifying. It has to do with surveying, mapping, even realms that are yet to come” (Deleuze & Guattari, 1980/1987, p. 5).

## Conclusion

This chapter about my methodological approach has provided a bridge between the previous chapters that outline the landscape of emotions, love, caring, and professionalism in early childhood education and the theoretical assemblage, and the next three findings chapters. The research topic and research question have developed since the research journey commenced. As the theoretical assemblage was drawn together, choices have been made so that data generation and analysis methods are congruent with philosophical concepts of Deleuze, and Deleuze and Guattari, and with understandings of posthumanist and postqualitative research. Concepts such as assemblage and desiring-machines, understood within Deleuze and Guattari’s ontology of relations and processes, enables researchers to move away from methodological assumptions that centre human individuals as autonomous knowers and actors, as well as assumptions that data are transparent reflections of reality that are ready for interpretation by researchers through analytic processes of coding and categorisation. Textual data excerpts are analysed, informed, and enhanced with visual data from video-recordings, tone of voice, hesitations, laughter from recordings, memories, and impressions from encounters among researcher and participants.



Postqualitative thinking frames methodologies in particular ways in the threshold where theory and data constitute each other (Jackson & Mazzei, 2012). Thinking about a concept-as-method approach has been influential. In this research methodology, analytic approaches are constituted in relation with two sets of theoretical concepts. Rhizoanalysis is used as an analytic approach in all three findings chapters. Affective flows are mapped using concepts of affect and assemblage, desire and desiring-machines. Maps are then plugged into tracings of the lines that constrain ways of becoming in early childhood teaching. A complex cartography is engaged in the second and third findings chapters where two vignettes from each of two participants are closely scrutinised. For each vignette, utterances from the participants' data form signifying series of propositions aligned with signified series of things denoted by the propositions. Paradoxical elements introduce nonsense and stimulate thinking about sense of emotions, events, and problems of love and caring in the specific situations in the vignettes.

When the two cartographies in each chapter are superimposed on each other and plugged back into the tracing, then a tentative and adventurous picture is drawn. Emotions, love, and caring in early childhood teaching are reconceptualised in posthumanist and innovative ways that open up possibilities to creatively experiment with ways of becoming in early childhood teaching. As a researcher I seek ways that early childhood teachers might creatively experiment with, test, and productively breach boundaries of the territory of early childhood teaching.

## Chapter Four

### Tracing-and-mapping caring and emotions in early childhood teaching

#### Introduction

This chapter is the first of three that report and discuss research findings using concepts from Deleuze and Guattari to think data and concepts together within ‘the threshold’ (Jackson & Mazzei, 2012) where theory and data encounter and constitute each other. This chapter will explore the landscape of emotions and caring in early childhood teaching, drawing on rhizoanalysis of excerpts of data from focus group discussions. A tracing-and-mapping approach is used to explore how molar stratifications, molecular striations, and affective flows in assemblages interact to shape landscapes of caring and emotions. The following two findings chapters will delve into excerpts from data from participants in the observations and conversations phase to suggest some responses to the research question: How are emotions and ways of becoming shaped in early childhood teaching?

Chapter Five and Chapter Six analyse empirical material from early childhood teachers Mila and Ginny (pseudonyms). Two vignettes are presented for each participant, each focused on a teaching and learning situation. Chapter Five focuses on two excerpts from Mila’s data, and Chapter Six uses excerpts from Ginny’s data. Tracing-and-mapping form the first analytic move in these two chapters, followed by complex cartography using concepts of sense, series, event, and problem to map caring and emotions at a micropolitical level, considering language of propositions alongside states of affairs, things, and bodies. These two chapters conclude by plugging the maps produced back into the tracings, drawing on insights into what emotions do and produce to suggest new ways of becoming and relating as early childhood teachers.

## Focus group discussions

The focus group phase involved two groups of early childhood teachers and two interviews with participants unable to attend the focus group discussions. Unpredictable effects, including participants' illness and other commitments, produced one focus group of seven participants, another focus group of three participants and two interviews in this phase. Data in this chapter come from the two focus group discussions.

The first focus group had six female participants and one male participant (all referred to by pseudonyms): Bonnie and Anna teach infants and toddlers in education and care centres (Bonnie works in a primary care-based programme and Anna's centre practises shared-care); Wendy, Lucy, George, and Shona teach young children (Wendy, Lucy and George in education and care centres and Shona in a kindergarten), and Felicity teaches young children in a Pasifika Language Nest early childhood centre. The second group had two female participants and one male participant: Ava teaches infants and toddlers in an education and care centre which practises primary caregiving, Penny teaches young children in a kindergarten, and Luke teaches young children in an education and care centre. Two female teachers, Jackie and Mere, were interviewed separately. Jackie teaches young children in a kohanga reo (early childhood centre immersed in Māori language and culture) and Mere teaches young children in an education and care centre.

Data excerpts are drawn from the two focus group discussions, addressing three topics of how teachers might experience emotions in some everyday situations in early childhood settings: greeting children and their families on arrival and settling-in (focus group one and two); professional interactions with colleagues (focus group one and two); and helping children who are sick or injured (focus group one). Each discussion opened with general discussion about emotions in early childhood teaching and continued with

consideration of how early childhood teachers might experience and express emotions in various everyday teaching situations. The groups chose from a list of ten everyday situations for this second part of the discussion. Focus group one (seven participants) addressed three everyday teaching situations and focus group two (three participants) discussed four everyday situations. The discussions were extensive, covering a wide range of interesting narratives, opinions, and insights, only a small portion of which is analysed here. Sources of quoted participants' words are referred to as FG1 (Focus Group One) and FG2 (Focus Group Two).

Data excerpts are chosen based on the affective liveliness of the data when researcher attention is attracted by affective flows that are complex and intense and forces of desire that interrupt and disrupt each other, and produce data that glow (MacLure, 2013b). Each discussion includes numerous narratives and ideas from participants responding to each other in discussion, creating webs of affective flows within the research-assemblage. Some of these attracted researcher attention because of disagreements among participants; or because of empathetic agreement and extension of ideas through discussion interactions; or because there was laughter; or because what was said produced surprise or interest in the researcher.

This chapter proceeds by outlining the tracing-and-mapping rhizoanalytic approach used. The landscape of caring and emotions in early childhood teaching is examined by tracing molar stratifications where aggregative affects act to regulate and constrain multiple bodies (Alldred & Fox, 2015). Assemblages of early childhood teaching are mapped by following affective flows and noticing how molecular striations enable and constrain these flows through singular affects that act on individual bodies with singular rather than collective outcomes (Alldred & Fox, 2015).

## Tracing: Emotions and caring in early childhood teaching

Rhizoanalytic tracing-and-mapping is a methodological approach that doubles critique with innovation, “performing both a critical tracing of normative articulations and practices on a field of thinking, as well as an experimental mapping exercise that might help us narrate the reality in question differently” (Lenz Taguchi, 2016, p. 39). The researcher can enter the rhizome at any point and follow interconnecting lines in any direction to rhizomatically map a “branching, reversing, coalescing and rupturing flow” (Fox & Alldred, 2015, p. 401) in an assemblage. Mapping follows affective flows and notices what they do, and how bodies affect and are affected in entangled relationships. Tracing-and-mapping is a doubled process; lines that constrain and normalise are traced at the same time as affective flows are mapped, allowing researchers to “plug the tracings back into the map, connect the root or trees up with the rhizome” (Deleuze & Guattari, 1980/1987, p. 15).

Caring in early childhood teaching is associated with teachers’ emotions through notions of early childhood professionalism associated with responsibility for children’s wellbeing and dispositions of warmth and affection. In the focus group discussions, participants discuss caring in terms of emotional attachments with children in their care, without using the word love. Ava (FG2), Bonnie, Felicity, and Anna (FG1) characterise some of their close emotional attachments with infants and toddlers from their experiences as primary caregivers as almost as close as with their own children. Wendy (FG1) talks about intensive affective flows in relations with the children she works with as sometimes taking her by surprise (an intense emotion) when it comes time to say goodbye when they leave the early childhood setting to go to school: “there are those few children that actually ... just take your breath away and that depth of emotion tends to be a little bit deeper” (FG1).

The landscape of caring and emotions in early childhood teaching in Aotearoa is densely criss-crossed with molar stratifications and molecular striations. At the molar level, compliance with expectations set out in official regulating and guiding documents is ensured by processes such as teacher certification processes and Education Review Office reports on early childhood services. The documents of the professional framework of early childhood teaching position teachers as caring for children's learning and wellbeing but are almost silent about teacher emotions. Lines of molecular striations operate between molar lines of constraint and lines of flight that seek to escape territories of 'normal' expected ways of being teachers. Some molecular lines work to reinforce molar lines and others provide openings for potential lines of flight that may offer new ways of becoming. The rhythms and timeframes that shape the day in the early childhood setting trace aspects that are determined by regulations and centre policies, routines, and practices (molar lines), as well as influences at the molecular level such as individual families' and children's preferences for arrival and departure times and rituals, and the ways teachers and children choose to move around the setting, interacting with people and working with equipment and materials in response to interests, friendships, energy levels, and the weather.

Through the theoretical lens of Deleuze and Guattari, regulating and guiding documents stratify the landscape of early childhood teaching at a molar level through accountabilities and responsibilities. Aspects of 'good' teaching practice are described and categorised as, for example, professional standards, curriculum principles, strands, goals and learning outcomes, and culturally responsive competencies. Agencies such as Education Council New Zealand Matatū Aotearoa, Ministry of Education and Education Review Office are responsible for mechanisms and procedures that ensure teachers comply with their requirements, set out in documents such as *Our Code Our Standards: Code of Professional*

*Responsibility and Standards for the Teaching Profession* (Education Council New Zealand Matatū Aotearoa, 2017); the early childhood curriculum document *Te Whāriki* (Ministry of Education, 2017); *He Pou Tātaki: How ERO reviews Early Childhood Services* (Education Review Office, 2013); and *Tātaiako: Cultural Competencies for Teachers of Māori Learners* (Ministry of Education & New Zealand Teachers Council, 2011).

Teachers' emotions are not generally explicitly addressed in these documents, with the exception of *Kei Tua o te Pae* (Carr et al., 2004-2009) and *Te Whatu Pōkeka* (Ministry of Education, 2009b), which provide role models for teachers through examples of documented assessment for children's learning. Teachers' emotional responses to children's learning are described in these examples using words such as 'amazing', 'fascinating' and 'fantastic', and phrases such as 'I always thoroughly enjoy...', 'I really liked how...' and 'what a delightful story'. Interactions among children and adults involving 'negative' emotions such as irritation, anger, or frustration are seldom addressed in these learning stories, emphasising expectations of early childhood teachers' warmth and positivity towards children. Teachers' emotions expressed in *Te Whatu Pōkeka* (Ministry of Education, 2009b) are shaped by values and beliefs within te ao Māori that resonate with emotion: "manaaki (to nurture), aroha (to respect), awhi (to embrace), tautoko (to support), and tiaki (to care for)" (p. 47). In terms of relationships and emotions within early childhood settings, the central concept is whanaungatanga, characterised by "the responsiveness and intimacy that underpin whānau relationships" (p. 53).

In 2017, two important documents were released: an updated version of *Te Whāriki* (Ministry of Education, 2017) and *Our Code Our Standards* (Education Council New Zealand Matatū Aotearoa, 2017). *Our Code Our Standards* is an overarching document that sets out standards of ethical professional practice for the teaching profession and replaces the

previous code of ethics (Education Council of Aotearoa New Zealand, 2015a) and *Practising Teacher Criteria* (Education Council of Aotearoa New Zealand, 2015b). The document does not address teachers' emotions or care directly but teachers are expected to "develop a culture that is focused on learning and is characterised by respect, inclusion, empathy, collaboration and safety" (p. 20). Teachers are positioned as responsible for learners' wellbeing and responsible for engaging in "reciprocal, collaborative learning-focused relationships" (p. 18) with learners and their families. The document expresses an intention to "honour teaching as a profession of high trust and integrity" (p. 6). Values underpinning the code include manaakitanga and whanaungatanga. These are tikanga Māori concepts which have resonances with caring behaviours and associated emotions of warmth, respect, and concern for others' wellbeing. Manaakitanga is described as "creating a welcoming, caring and creative learning environment that treats everyone with respect and dignity", and whanaungatanga is described as "engaging in positive and collaborative relationships with our learners, their families and whānau, our colleagues and the wider community" (p. 2).

The early childhood curriculum framework *Te Whāriki* (Ministry of Education, 2017) is concerned with teachers' responsibilities for children's learning and wellbeing. Children "have a right to experience affection, warmth and consistent care" (p. 26) to enhance their emotional and physical wellbeing. Caring is explicitly mentioned in terms of caregiving practices, especially for infants, who are characterised as particularly dependent "on sensitive adults to respond to their individual care needs" (p. 13). Caring is present throughout the document implicitly in the wider understanding of caring for and caring about children and their learning. *Te Whāriki* "foregrounds the mana [described as 'power of being' in the glossary] of the child and the importance of respectful, reciprocal and



responsive relationships” (p. 7). Teachers are positioned as providers and managers of these relationships, caring for children’s wellbeing and learning. In the Education Review Office (2013) evaluation guidelines *He Pou Tātaki: How ERO Reviews Early Childhood Services*, teachers’ professional relationships with all children are described as “positive, sensitive and responsive” (Education Review Office, 2013, p. 37) and focused on children’s learning. Expectations for relationships with children up to two years of age have more focus on care, through responsive and consistent caregiving that meets children’s attachment needs and is based on a pedagogy of care.

At a molecular level, teachers are produced within flows of affect and desire in relationships that make up early childhood education assemblages. Fine-grained micropolitical analysis follows flows of desire in specific situations. Flows are affected when desiring-machines plug into each other and when desiring-machines aggregate as social machines operating at a molar level. As desiring-machines, the official regulating and guiding documents aggregate in a social machine that constrains and enables teachers as responsible for children’s wellbeing and learning. To explore how molar stratifications, molecular striations, and flows of desire and affect function, some data excerpts from the focus group discussion phase are analysed by describing assembled relations among human and other-than-human components, and affective flows within assemblages.

#### Teaching-assemblages and research-assemblages

The focus group discussions are points of encounter between teaching-assemblages of participants’ early childhood settings and human and other-than-human components in relations there, and the research-assemblage that includes relations among researcher, data, methods, equipment, documentation, planning, intentions, theoretical thinking, literature, university ethics procedures, and supervision meetings. In their research into

experiences of newly-qualified early childhood teachers in Aotearoa New Zealand, Farquhar and Tesar (2016) notice richness, complexity, and productivity of focus group discussions. They describe associational factors that bring participants together such as the environment, relationality among participants and conversational tone, and complementary and argumentative interactional factors where participants explore their commonalities and differences. Complex networks of relationships involving participants and researchers that reach into the past and the future lead the authors to characterise focus groups as temporal ecosystems.

The temporal ecosystem description is a fitting term for the focus group discussions in my research. Flows of affect and desire produce assembled relations among human and other-than-human bodies, including me as researcher with participants, tables and chairs, the late-summer evening warmth of a room that has been closed up all day, food and drink on the table, paper consent forms and pens, my audio recorder, and laptop computer with PowerPoint slides displayed. Bodies in the teaching-assemblages of participants' stories and discussion include teacher participants, children, and their parents, as well as passers-by and teacher colleagues; and material components of the early childhood centre environment; and structures and processes such as rosters and timetables, programme planning and assessment requirements; and official documents that form the professional framework of early childhood teaching. Thesis writing, theoretical concepts to think with, literature, and researcher are part of the research-assemblage, linked to participants' teaching-assemblages through the data produced in focus group encounters.

## Tracing-and-Mapping: Emotions and caring in everyday situations in early childhood teaching

In both focus group discussions (and the two interviews with Jackie and Mere), participants were asked to discuss their thoughts about teachers' emotions in a variety of everyday aspects of early childhood settings. Drawing on the two focus group discussions, data about three of these aspects are analysed and presented here: greeting children and their families at arrival and settling in; professional interactions with colleagues; and helping children who are sick or injured.

### Greeting children and their families at arrival and settling-in

Teachers' emotions at the beginning of the day as they greet children and their families, and children and teachers settle in to the day is a topic that was chosen by both focus groups.

Many expressions of emotions were articulated in both discussions and these provided indications for this analysis of affective flows within teaching-assemblages. All seven members of the first focus group participated actively in this discussion (Bonnie, Anna, Shona, Lucy, Wendy, Felicity and George); in the second focus group, Penny was the main participant in discussion of this topic and Ava and Luke responded to her. The research-assemblage is linked to molar expectations of early childhood teaching through existing relationships between me as teacher educator and focus group participants. I assessed the teaching practice of most of the participants when they were student teachers with attention to and discussion of 'good teaching practice' judged according to required teaching dispositions and teaching standards.

In this thesis, emotions are theorised as incorporeal effects of sense on the frontier between language and states of affairs as well as partially and inadequately expressed in language and registered in bodies. Transcribed data and audio recordings from the focus

group discussions express emotions in participants' words, tone of voice, and nonverbal means such as laughter and silences. Data about participants' emotions are restricted to what they are aware of, what they remember, what they choose to share, and what everyday language allows them to communicate. Researchers cannot directly comprehend others' emotions. Palpation (May, 2005) is an analytic strategy that acknowledges that researchers can only indirectly experience data. Researchers palpate data like a doctor who explores a patient's body by pressing on the skin rather than opening the body with a scalpel. Participants' tone of voice indicates emotional tone, and my knowledge and memories drawn from my past experiences in early childhood settings help me imagine the emotions they indicate.

In the first focus group discussion of the topic, Bonnie suggests that arrival time is usually a welcoming time of joy and warmth. Joy and warmth are emotional experiences that suggest affective flows that increase bodies' capacity to affect and be affected, "to act, to feel or to desire" (Alldred & Fox, 2015, p. 908). Affective flows produce joy and warmth in the relations among teachers, children, and parents as they greet each other at the start of the day, catch up and pass on necessary communications. Human bodies are assembled with other-than-human bodies in a crowded entrance way as parents queue to sign in their children and put their lunchboxes and backpacks away. Further links in the rhizomatic assemblage may lead to centre policies, recording processes for children present and absent, and enrolment form details about who may (and may not) pick up children.

Greeting children and their families can be stressful within molar expectations that produce early childhood teachers who care for children's and their families' wellbeing. Teachers desire to provide experiences of arrival time that are warm, joyful, and welcoming for children and their families in their early childhood settings. The focus group discussions

quickly move to narratives of times where things do not go so smoothly. Participants work to provide a calm and positive experience with positive affects that enhance affective capacities for children and their parents but there are challenges that diminish their capacities to act, feel, or desire.

Some challenges operate at a macropolitical, molar level: for example, regulated adult to child ratios or expectations that children stay and parents leave. As I analyse this empirical material, I become aware of assumptions I have come to share with most of the participants about teaching practices established in most early childhood settings as normal through the combined influence of overarching molar stratifications and locally negotiated molecular striations. An example is taking for granted that teachers will need to support upset children and their parents who do not wish to part (but are expected to). In some settings, such as Playcentre (a parent co-operative form of early childhood provision where I was parent and supervisor for about 15 years), managing separation times is not the norm as parents usually attend with their children.

Similarly, at Felicity's early childhood centre, a Pasifika Language nest, tension or frustration associated with managing separation of upset children and parents is minimised because parents are encouraged to stay at the centre as long as they like. In her teaching-assemblage, affective flows enhance children's and parents' capacities to affect and be affected. Molar stratifications that channel desire for teachers to be warm and welcoming are not in tension with molar stratifications which produce 'normal' early childhood settings where teachers care for children, and parents are absent. The affective flows enhance relationships within the centre community assemblage: "they just sit and hang out and they help us out and stuff like that, and I love it" (Felicity, FG1).

Other challenges are micropolitical in nature. Children, parents and teachers encounter singular affects in molecular striations, “producing a singular outcome or capacity in just one body, with no significance beyond itself and without aggregating consequences” (Alldred & Fox, 2015, p. 909). For example, children are often upset about their parents leaving, as the focus group discussions show. There are specific singular affects operating at the molecular (individual or local) level, which form individual experiences and produce each child and each parent in individual ways. This may be linked to other assemblages and affective flows, such as being the first child in the family to attend early childhood education, having had an argument at home about what to wear, or being involved in a conflict situation in the setting on a previous day.

“Oh gosh, it’s a bit early! But you don’t show that” (FG1); Shona describes feeling frustration when children and parents arrive early while she is still setting up the environment for the day. This frustration indicates a flow of affect that diminishes her capacity to affect and be affected through diminishing her competence, confidence, and efficacy. She is torn between desire to be warm and welcoming, and desire to meet her responsibilities to set up an environment that is safe and conducive to learning. Lucy echoes this tension between wanting to be welcoming and warm toward children and their families, and frustration with competing demands of her teaching role. In Lucy’s case, some children are booked in to start later than the rest and arrive when she is busy working with children. She would like to take time to talk with parents: “I really want to show you and feel this warmth and get to know you, but I also have this priority of this classroom of children” (FG1). There are affective flows from measured time (time to set up, time for most to arrive, time to be busy working with children) and from acts of arriving early or late, out of expected timeframes, producing tensions and frustration. Shona and Lucy are produced in

the assemblage with competing, necessary, and incompatible roles: welcoming teacher and efficient manager of the environment for Shona, and welcoming teacher and skilled facilitator of learning for a group of children for Lucy. Shona and Lucy are produced in affective flows in assemblages as teachers managing tensions, assembled with children, parents, the physical environment, furniture and resources, expectations of being warm and welcoming, and passing time as indicated by the clock.

Analysing one of these situations in terms of desire and desiring-machines provides a map of unconscious flows of desire among impersonal and pre-individual partial objects, rather than among human individuals who consciously desire what they lack. For Deleuze and Guattari, (1980/1987) desire is always assembled. Partial objects (fragments that are the working parts of desiring-machines) are linked by productive forces of desire. In Shona's situation, some of these partial objects might be: the clock, painting easel, paints and brushes, a discussion at a programme planning meeting, decisions about resources to provide, the sound of the gate closing, a glance at the clock, a sigh then a smiling face, feeling of anxiety and tension in the pit of the stomach, and a thought not expressed: "just come at the right time" (Shona,FG1). Desire flows from teachers and teaching expectations, assessment of children's learning, and desire to produce learning through interest and enjoyment for children. Desire flows from the clock assembled with setting-up routines, to teachers' bodies and minds as they put equipment in place and plan the day.

Flows of desire in Shona's desiring-machine are interrupted by flows of desire produced by other desiring-machines. Desire draws a child to the early childhood centre, to the equipment, resources, teachers and other children, and desire is assembled with the parent, the clock showing that it's almost time for work, children and parents walking up the path and managing the child-proof gate catch. The clang of the gate carries to the teacher

and interrupts her setting-up actions. A glance at the clock, and tension is registered between assembled desires to set up the learning environment and assembled desires to welcome, be warm, and to help the day start joyfully for the child and parent.

For Wendy, desire is channelled by the molar stratification of expectations for teachers to have respectful, reciprocal, and responsive relationships with children, families, and colleagues. She strives to fill the role of welcoming teacher even as she feels overwhelmed by demands of her role which is also determined within molar stratifications. Feeling overwhelmed registers affects that diminish Wendy's capacity to act, feel, or desire, as she struggles with competing expectations at a micropolitical, molecular level. Wendy is produced as managing multiple demands while maintaining her welcoming persona:

a million trillion things are going through your head, and hundreds of people are just on at you just feeding you information, giving you this, telling you about their child, and every single thing is really, really important to take on board and to take with you, and at the same time just to try to remain calm and collected. (FG1)

Some desiring-machines at work here might be constituted by 'a million trillion things' (information, details, plans, tasks, recordkeeping, concerns) moving around in her head (different things coming into focus, replaced by something else to remember). More information to cope with is added as desire for communication and attention flows among parents and teachers; "hundreds of people" "feeding you information" (FG1). As Wendy is affected by feelings of being overwhelmed, she is also produced within affective flows to portray a calm demeanour, as a responsible teacher, coping with multiple demands, managing emotions, and being a reliable, 'go-to' person who others can depend upon. The affective flows in Wendy's teaching assemblage are complex, as when she is told that she



has responsibility for building a relationship with a new child and family and help them settle in, to add to her already busy workload:

if I'm honest here there can sometimes be a level of, 'Oh my goodness, how am I going to do this?' I know the workload involved in settling a family and it's not an emotion ... that I like to admit that I have, but ... to be honest here, it does come up sometimes. 'How am I going, where's the time going to come [from] to make up a profile book?' It's, they're just tiny, tiny little things, but in your allocated time and the workload that you've got, a lot of those things do surface. ... You always do them with pleasure, and with good grace and you try, there's no way I would ever let the family ... know that would be even a thought that may come into my head but sometimes it is there, and it is difficult. (FG1)

The figuration of professional hat or mask suggests repressing, controlling, managing, and hiding emotions for the participants in these focus group discussions. Affective flows in teaching-assemblages at the start of the day can decrease capacities to act. Anna experiences the mornings when everyone is arriving, as "taxing emotionally, mentally, physically and even spiritually" (communicated via email after FG1) and Lucy agrees that it is "emotionally draining" (FG1). Anna says that despite having their "professional hats" on, teachers, like children, need to settle in to the environment for another day. Sometimes she needs to repress her own emotions: "It's the robot part of the day, isn't it? No feelings, just get across that line, keep going" (FG1). An entanglement of the research-assemblage and teaching-assemblage is revealed when I send the focus group participants summaries of the data. Anna's reply reveals that I have mis-transcribed 'the robot part of the day' as 'the roadblock part of the day'. Anna emails me her description of

the start of the day being draining in many ways, and comments, “Yes, it is like the getting up the hump of a hill or, as you put it, a bit of a roadblock” (email after FG1).

George’s contribution to this discussion is accompanied by lots of laughter and humour, creating a sense of affective liveliness that enhances capacities to affect and be affected among the focus group participants. During the discussion about being calm and responsible when parents are struggling to leave upset children rather than helpless in the face of their heightened emotion, I invite George to contribute his thoughts. He says, “I try to do other stuff” (FG1), subverting the image of the welcoming teacher taking responsibility for children’s wellbeing. Affect flows through layers of relationships and memories. George’s response, “I try to do other stuff” brings an explosion of good-humoured affect that ripples through this section of the discussion and reminds me of relations of familiarity and warmth already existing in this group of participants. As a teacher educator, I recall George’s sense of fun as a student teacher. This fun is appreciated by the group, who also come to his defence in case I think he is shirking his teacher responsibilities.

Desire channelled in molar stratifications that shape teachers as skilled and committed to respectful, reciprocal and responsive relationships is deterritorialised as a line of flight as George describes ‘making himself scarce’. The laughter in response to this reply from the focus group participants indicates an eruption of desire in unexpected ways. The escaping desire associated with this line of flight enhances possibilities for teachers to challenge or resist those constraints that mean that they need to be available, warm, and welcoming at arrival times.

George’s line of flight is then reterritorialised as he goes on to explain his preference for being outside and available to children and parents who want to talk with him and so to be part of the arrival and settling time of day in his own way. George claims territory

unavailable to the other participants in this focus group as he associates his dislike of “deep stuff” with men being “wired differently”, and claims a choice that avoids the molar constraints on teachers caring in this situation: “do I really want to get involved in this, you know? ‘Cause once I’m in there, I’m going to have to help them ..., and sort this out” (FG1). With another eruption of laughter within the focus group, George jokes that otherwise, he will call one of his female colleagues, “Come over here” (FG1).

Reterritorialisation draws a territory where a teacher (especially a male teacher) can be welcoming in different ways and places. Desire drives working parts of a desiring-machine involving George’s tense or relaxed body, his hearing ears, the volume of noise, teachers’, children’s and parents’ speaking mouths and listening ears, as well as desire for teachers to be warm, welcoming and available: “I find I can talk to a parent better when I’m relaxed myself, ... and it’s quiet around me. Otherwise I would be thinking, ‘Oh man, it’s really loud over there’, ... and I’m trying to have a conversation here” (FG1).

Penny’s contributions to the second focus group’s discussion (FG2) are complex, with many insights and examples from her teaching experience. She includes words that she expresses to others (such as parents) and those which she thinks but does not express. Stories from other parts of her life provide context for her thoughts about children and their experiences of transitions. Penny discusses the entangled tensions she feels when working with upset children who do not want their parent to go. She contrasts this situation with “generally happy” arrivals:

children run in and then there’s a hug and there’s, ‘Hello!’ and that’s the really high point, so the tricky bits are the settling in time and some of the emotions that come out of that is when a child doesn’t want their parent to go, the parent needs to go

and you're in the middle kind of going, 'I want to support the child to feel this feeling and to cope with this transition'. (FG2)

Joy, warmth, and affection flow through the early childhood assemblage when children run into the early childhood centre happily with a greeting and a hug for a teacher. Children who are happy, cared-for, and feel a sense of belonging in the early childhood setting have enhanced capacities to act, feel, and desire. When a parent needs to go but their child does not want them to and becomes upset, capacities are diminished, and there is a material and affective knot among upset child, upset parent, and teacher. The affective flow is stuck but not static, vibrating with tension, heightened emotion and intensity. Penny describes the process as a traumatic transition, with complex affective flows among teachers, upset children, and their upset parents who need to leave: "Oh, it was heart breaking" for the parent, but the children quickly settle "most times, after they've got over the hurdle of saying goodbye" (FG2).

In an early childhood setting where leaving children with teachers is the expectation, having upset parents and children prolonging a traumatic transition can make the experience harder for both. Penny thinks but does not actually say to parents, "Really I do respect what you're doing, but it kind of would be better if you weren't here" (FG2). She says that it is "hard to help the parent feel brave enough to do the leaving" but she feels confident in her professional judgement. Penny describes supporting children with heightened emotions, including giving children space to "yell and scream" but staying available to them: "Ok, I'm just going over there so if you need me come and get me" (FG2). Penny is aware of the gaze of passers-by at these times and wonders, "What are the public thinking?" (FG2).

Further complex affective flows arise when Penny considers her subjectivity as a parent of one of her own children who she would never have left. She is aware of the “traumatic transition” that children experience: “the parent in me goes, ‘Don’t go’, and the teacher in me goes, ‘It’d be a good time to make the break’” (FG2). One desiring-machine is constituted by Penny-as-parent, her children and their experiences of transitions, her past unwillingness to leave one of her children, and her love and protectiveness towards her children. This desiring-machine produces desire that drives Penny’s empathy for upset children and parents in transition processes and her urge to support parents to stay with their upset child.

A Penny-as-teacher desiring-machine disrupts and interrupts the flow of desire from a Penny-as-parent desiring-machine. Desire flows among Penny-as-teacher, her professional skills in supporting upset children, her understanding of transition as a process rather than a static state of ‘stuck’ trauma, her reassurance and support of parents, and the trust she hopes to engender in parents and children so they know that the early childhood setting is a safe place for them. She is confident in her professional judgement in these situations but wonders whether parents trust her.

A third desiring-machine is that of Penny-in-transition connected with her emotions and experiences of traumatic transition and her empathy for children having such experiences. Penny recalls her own experience of traumatic transition when she changed centres as an experienced teacher when despite being in an excellent teaching team, “I couldn’t do anything. I couldn’t function, I was completely hamstrung, I felt completely useless, immobilised” (FG2). Penny’s capacity to affect and be affected was diminished by the experience which gave her empathy and insight into children’s transitions: “we ask children to do this all the time, transition to preschool, transition to kindergarten [afternoon

sessions] then they move to mornings [sessions] then they transition to school” (FG2). These assembled desiring-machines involve Penny, not as a self-contained human individual who knows and acts autonomously but as multiplicities in assemblages of affective flows and unconscious desires that interact in unpredictable ways to produce reality.

#### Professional interactions with colleagues

Early childhood teachers work in teams, and both focus groups discussed emotions that early childhood teachers might experience in professional interactions with their teacher colleagues. Ideas about professionalism stratify and striate participants’ teaching-assemblages and shape professional interactions among colleagues. Molar stratifications such as teacher certification and appraisal processes set out requirements that teachers need to follow to be regarded as professional, and molecular striations provide more nuanced guidance for teachers to negotiate local situations that arise, including interactions with colleagues. As Penny says, “what’s appropriate now and what’s not appropriate?” (FG2) are questions that teachers constantly ask. Understandings of early childhood professionalism are constantly reshaped and renegotiated, without clear-cut definitions. Participants use the term professionalism in their discussions as a concept that guides decisions about relating and interacting appropriately and effectively with colleagues, sometimes in association with the figuration of professional hat or mask to guide appropriate emotion expressions.

Molar lines categorise teachers’ commitment to the teaching profession in the code of professional responsibility *Our Code Our Standards* (Education Council New Zealand Matatū Aotearoa, 2017):

I will maintain public trust and confidence in the teaching profession by: [...]

2. engaging in professional, respectful and collaborative relationships with colleagues;
3. demonstrating a high standard of professional behaviour and integrity. (p. 10)

In the professional standards for the teaching profession contained in *Our Code Our Standards*, the professional relationships standard includes an expectation that teachers “[e]ngage in reciprocal, collaborative learning-focused relationships with ... teaching colleagues, support staff and other professionals” (p. 18). Teachers interpret these requirements at a micropolitical molecular level of their relations within their teaching-assemblages. The focus group discussions unpacked ways in which affective flows in relations within participants’ teaching-assemblages shape teachers as professional and provide opportunities for lines of flight that deterritorialise the territory of early childhood professionalism.

Participants value positive emotions that foster co-operation, respect, and calmness. They negotiate professional boundaries, such as those concerning friendships among teaching colleagues. For these teachers, desire drives efforts to work harmoniously in professional teaching teams. As Anna points out, for early childhood teachers “what we’re trained to do is to work within a team because we know that if the team goes down, the [ship sinks]” (FG1). The affective relations in the participants’ teaching-assemblages that produce them and their colleagues as teams of professional teachers are complex, nuanced, dynamic, and uncertain. Reference to their professional hat or mask signals attention to their responsibilities as professionals and to distinctions between their professional and personal lives. In the focus group discussions, the ‘line’ between professional and personal remains blurred, uncertain, and negotiable, and allows room for lines of flight where professionalism is deterritorialised and reterritorialised to include new interpretations.

Team dynamics and relationships in the work environment are considered by the first focus group. George and his colleagues take turns overseeing an area of the centre and decide what resources will be provided: “each teacher can go up and say ‘I really don’t want that out now, ... I’m looking at doing something else’. They’ve all accepted that, ‘Yep ... that’s fine, I’ll put it away’” (FG1). Team members have an agreement to be “straight up” with each other, and clearly state their intentions: “they don’t take anything personally, which is really relaxing, ‘cause it keeps everyone’s emotions level” (FG1). This strategy fosters affective flows of low intensity and relations among colleagues characterised by calm emotions. George acknowledges that his emotions might be mixed and not completely positive, but his calm emotions can prevail: “I obviously might still get annoyed, or might get a bit pissed off with something, but you have that understanding that when it’s my time and I don’t want something out, then they’re going to respect my decision as well” (FG1). Affective flows are variable; teachers in charge of an area can express their wishes and other teachers agree not to object. At a molecular level, understandings of professionalism shape what is regarded as appropriate and inappropriate emotions and actions. George describes emotions among the team as level, while his own emotions may be a mixture of annoyance of having his teaching plans disrupted and anticipation of having his wishes respected by others in the future. Capacities to affect and be affected are both diminished and enhanced within these assembled relations.

Analysing this data excerpt using desire and desiring-machines provides reminders of other-than-human as well as human components of George’s teaching-assemblage and how affect flows in assembled relations. The space and physical environment of the early childhood centre are linked with learning resources (such as arts and crafts activities set out on a table), and also linked with various teaching intentions of George and his colleagues,



programme planning, teachers' responsibilities for written assessment of children's learning, a roster of teachers' turns to take responsibility for areas of the centre and how they are set up for learning, and conversations among teachers as they go about their day. Children's bodies, their hands, minds, and voices are also part of the desiring-machine as they select materials to work with, talk about their plans with teachers and other children, and spend time concentrating on their work.

Within a desiring-machine connecting George, some children and (for example) an art activity, desire drives production of pleasure, imagination, creativity, and material art products. Another teachers' desiring-machine might disrupt George's desiring-machine, and another set of desires might drive a different production of resources, teaching intentions, and children's experiences. In this disruption, George maintains his professionalism (as agreed in this setting) by 'putting his professional hat on', knowing that in the future his desire will prevail. Responding to George's example, Anna suggests that teachers might use "professional teacher talk" which may not express what they are feeling, so that the team functions and disagreements are avoided and affective flows are kept to low intensities in relations among colleagues in the teaching-assemblage:

you will do your professional teacher talk, you know, like George, you were saying '... I want this activity out', 'Ok, I'll put that away'. Ah, is that what they're feeling? Or that just what they're saying, because it's the teacher talk, isn't it? (FG1)

For these participants, professionalism is sometimes regarded as a kind of tempering valve for affective flows, maintaining low intensity and calm emotions. Emotions that may be regarded as not conducive to a positive warm affective tone need to be channelled and managed. Shona describes how she and her colleagues monitor and moderate emotions to retain professionalism and a warm tone for children and families to encounter in the early

childhood setting. Shona and her colleagues care for each other and she appreciates that children and families encounter “the warmth that teachers share with each other, that sets the scene for the whole day” (FG1). Affective flows are not straightforward. Teaching teams spend “a huge amount of time” together, so “naturally we experience ... quite a broad range of emotions”, including “slightly negative” emotions, which can “put a different tone on what people feel when they walk in” (FG1). For Shona, being professional in a teaching team involves being allowed to feel all sorts of emotions, “so long as you deal with them in a way that’s respectful” (FG1).

Shona portrays complex affective flows among children and teachers that are influenced by teachers’ understandings of professionalism. Sometimes it is challenging to put on a professional hat that damps down intensity of affective flows and represses emotion expressions. Affect and desire may erupt as lines of flight that deterritorialise taken-for-granted ways that emotions and affective flows are managed in teaching-assemblages. Shona describes a situation of a teacher coming to work affected by a personal issue and being supported by colleagues:

something might have happened at home or whatever, and you’ve been ok on the way to work and as soon as when you see that friendly face and they say, ‘How’re you doing?’ and you just, like you might have to start crying and then they might ... take you to the side, support you and chat, and that’s part of being a professional.  
(FG1)

Participants in the first focus group agree that teachers should carefully negotiate how they express emotions when they are with children, but that “you can’t leave everything at the door and we’re authentic beings, and that’s just how it’s handled” (Shona, FG1). Lucy agrees, and links teachers’ expressions of emotions to children’s learning:

And how do we want children to see us as their teacher? And how we want children to understand emotions, is possibly how we display them, 'cause we don't always display our emotions 100% the way we would want to, but the way we want children to understand their emotions is possibly how we try to display them. (FG1)

Teachers need to support each other in their teaching-assemblages and sometimes take a break from monitoring their emotions: "to have that support in your team is vital because we're processing other people's emotions all day, we're giving out emotion. You need to be able to be taken off and go, 'Whooo' and then back to work" (Lucy, FG1). For Bonnie, this support can be reciprocal:

You've always got the support of everyone, you know. You might be the one that's feeling that, or another day it might be someone else, and you're going to be the one that's going to pick up the pieces or jolly someone along or have a listening ear. (FG1)

Friendships between colleagues can enrich early childhood environments and pose challenges in terms of maintaining professionalism and negotiating appropriate distinctions between personal and professional relationships. Expectations at a molar level for relationships between colleagues to be professional, respectful, and collaborative with a high standard of professional behaviour and integrity do not provide guidance of how to manage friendships among colleagues at a molecular level, where many affective flows and desires are entangled. Relationships between colleagues vary in closeness and compatibility: "your temperament and how you click obviously, and so some you're going to be open to and free with and may express more" (Anna, FG1). Close relationships with colleagues (with more intense affective flows) may enhance teachers' capabilities and insights through deep

discussion. Anna suggests that hovering around the line between professional and personal relationships may intensify relationships with colleagues productively:

when I get on really well with colleagues, and you know that relationship almost crosses professionalism into personal, then it changes again doesn't it? Because then you start expressing how you feel about situations a bit more. You start reflecting on things that might have happened in your past and that might bring about a deeper conversation. (FG1)

Lucy expresses similar thoughts about relationships among the large group of colleagues in her teaching-assemblage. Colleagues can become close; they need to be careful to stay within boundaries of professionalism and these can sometimes be indistinct. Lucy describes managing messiness and multiple affective flows:

I might bring up something an issue with a colleague that I'm really close to and then if that colleague is also my friend outside of work, we might go for a coffee and I'll go, 'Oh this happened today, and it really frustrated me'. But then suddenly there's two colleagues talking about another one, and we're actually friends, but it's those lines if they were to talk about, they can get quite messy and there's lots of feelings there. (FG1)

The figuration of the professional hat acknowledges that teachers are careful to maintain professionalism but can also use their skills, creativity, and emotion to regulate professionalism while gaining the benefits and joys of friendships. Lucy, Felicity, and Anna agree that having close friendships with colleagues can enrich a workplace but require extra care. Anna describes colleagues meeting up outside work being careful to monitor their professionalism: "I think generally if you're aware of what you're doing, then you're going to go, 'Whoa, this isn't good, we should stop this'" (FG1). Desire circulating in relationships

among teaching colleagues may escape in lines of flight and it is important that these do not territorialise outside the bounds of professionalism, for example by breaching confidentiality. Being labelled as unprofessional is unsafe.

Lines of flight might deterritorialise from strictly professional relationships to embrace a little uncertainty, messiness, and warmth of close personal relationships within the workplace. Felicity's small group of colleagues are also her close friends and she has authority and responsibility of leadership within her centre. She sees advantages in knowing them so well and being able to tell when "something's not right" (FG1). Felicity is aware of molar stratifications expressed as professional expectations and she works with molecular striations to negotiate where to draw the line between professional and personal in her relationships. She takes opportunities with colleagues that she knows very well to blur the line a little: "when you are so close, and you know how someone ticks in your team, sometimes that professionalism hat can lift up just a little bit, you know, and ... it gives a little opportunity for you ... to build that closeness more with your colleagues" (FG1). Lucy agrees that close personal relationships among colleagues can enrich a team within a shared understanding of professionalism, enhancing capacities for teachers to act, feel, and desire:

It's like professionalism of remembering you are actually colleagues, and you do actually have a professional hat. But then those friendships can have a huge added bonus to the centre and your other colleagues and because you do know each other. You can regulate each other's emotions and be there for each other as friends, but you've still got that professional hat, so the best of both worlds really. (FG1)

In the second focus group discussion, Penny and Luke unpack some complexities of interacting with colleagues in ways that are professional and respectful, particularly in situations that might include some conflict. Several desiring-machines may be evoked to

explore circulating flows of desire as they encounter and disrupt each other. Penny adapts the research-assemblage outline of how the discussion is structured by combining two topics on the list provided to participants, which results in a discussion of real-life teaching situations with complex affective flows: “If you take [topics] seven and eight together, so conflict situations, so let’s go, conflict situations [between] a child and teacher, and then a professional interaction with a colleague, which could all happen at the very same time” (FG2).

A desiring-machine may be composed of relations among children in conflict, children’s voices shouting and crying, children’s bodies in contact, hurting each other, and materials in disputed ownership (for example, a truck in a sandpit). Flows of desire for ownership and the pleasure of play may drive children into conflict and may be interrupted by flows of desire in a desiring-machine of teacher responsibility. Molar stratifications of the early childhood teaching landscape produce teachers with responsibilities to keep children safe, to help them learn to be socially competent in relationships with other children, and to help them learn “the limits and boundaries of acceptable behaviour” (Ministry of Education, 2017, p. 32). A teaching desiring-machine may contain a teacher as supervisor with ears and eyes alert to raised voices and physical scuffles of upset children, linked with the centre environment as a space for supervision and awareness of all that is happening. Desire flows in this desiring-machine flows towards control and order, towards children playing peacefully and quiet and happy voices, in assemblages with flows of low affective intensities. When the two flows of desire encounter each other, they affect each other and affect affective intensities: children may become more or less quiet and more or less upset, and a teacher may become more or less calm and their voice louder or softer. Luke expresses empathy with colleagues in tense (and intense) situations with children:

sometimes some of my reactions are kind of instant, you know, and more instantaneous. And reflection's a big thing. You think, 'Oh I shouldn't have done that' or wish ... I could have handled things a lot better there, ... and that sort of thing, and ... I think we all do it. (FG2)

Penny and Luke discuss a desiring-machine of a teacher supporting another teacher and children in conflict. The professional hat comes into play: "How do I professionally carry it out so that I am still ... respecting the other teacher, respecting the child but advocating. Is it the place or is it not the place?" (FG2). Both Luke and Penny talk about a tactful approach as desiring-machines of teachers encounter each other: "Do it professionally, say, 'Can I just let you know a thing that might make this situation clearer?'" (Penny, FG2); "You might not know the whole picture, so rather than just steaming in, just kind of sidle up and say, 'Oh, what's going on here?' sort of thing. And then talk in a professional calm way" (Luke, FG2).

Interwoven affective flows are involved in asking colleagues for help in working with children, "being able to go, 'Come and help me'. You know, that look across the ... playground to your colleague" (Penny, FG2). As an experienced teacher, Penny is comfortable with asking for help and sees this as safer for everybody than trying to manage a situation where, "actually I've gone as far as I can go here, this is not good". She says that this would have been more difficult earlier in her career: "You might think, 'No, I'm the teacher here, I've got to find something to do, ... otherwise I'm going to look really stupid, incapable, incompetent'" (FG2). Holding on to the responsibility when 'it's not working' indicates possible emotions of frustration, helplessness, and anxiety produced in complex interconnected affective flows, which diminish a teacher's capacities to act, feel, and desire. Feeling comfortable to ask for help may be associated with confidence and trust and enhance these capacities.

### Helping children who are sick or injured

Teachers' emotions when helping children who are sick or injured are linked to care in early childhood teaching understood as responsibilities for children's physical and emotional wellbeing. Teaching-assemblages are affected by molar stratifications of health and safety regulations and procedures, the details of which can be a source of frustration for teachers but also provide them with a professional safety net. Teaching-assemblages link to relations among medical knowledge about preventing the spread of infectious diseases from sick to well children and their families, community health concerns, and the wider world of government and employment where parents run out of sick leave to care for their children and are faced with difficult choices.

Intense affective flows between Bonnie and Felicity attract researcher attention during the first focus group discussion when they express conflicting views on appropriate care for hurt children and the concept of compassion. They each articulate their position clearly and highlight the possibility of different (and conflicting) teaching practices within the same molar constraints negotiated within localised contexts, expanding the boundaries of what might be regarded as professional practice. Bonnie and Felicity present differing views on caring for hurt or injured children. Bonnie sets out her preferred approach:

we're just acknowledging ... whether ... there's been an injury, acknowledging ... that that emotion, 'You're sad and I can see ... you've hurt yourself', or whatever. You can see it, so acknowledging those children's feelings and that they're ok, and then helping them work through it. (FG1)

In Bonnie's teaching-assemblage, affective flows circulate between caring teacher and hurt child. The child is affected by the injury and becomes upset, affecting the teacher, producing empathy expressed as acknowledgment of the child's hurt and their emotion. The teacher



and child work in partnership to cope with the injury and take any necessary steps to make them better.

Felicity describes an approach associated with different flows of affect in her teaching-assemblage among (for example) children, teachers, and climbing equipment. Felicity describes herself as “a teacher that challenges children, and if I know that they’re very capable of doing it then I will push them ... and challenge them” (FG1). If a child calls for help from the climbing frame, Felicity will check from a distance that they are safe and not respond to them. She gives the child no indication that she is affected by their call, keeping the flow of affect between them at low intensity:

I have actually taught myself to stand back and not intervene into a child’s learning when I know they are safe, they are very well capable of what they’re doing, they just need a little bit more time to get their heads together, get themselves sorted back and all the emotions maybe of fear or something. And they can get it together, then they will ... they will just jump over that fence of being challenged. (FG1)

Felicity sees intervening too quickly as “deactivating” the child from managing a challenge; in terms of affect, diminishing capacities to act. She follows the same approach when children are hurt, while maintaining her teacher responsibility to check they are not hurt badly:

when say, for example, ... they ran and fell, and the first thing you hear most of the children do is scream their head off, ‘Aargh!’. And I really taught myself to ... turn around and, ‘Yup they’re fine’, if it’s not major and I will just leave them. I will not verbally ... acknowledge them and I will just leave them. And then all of a sudden, they would get themselves back up and they’re off again. .... Then at the back of my mind I would follow that up later on, but not at the time that they have fallen. I

would ... say, 'Oh I saw you, you were very brave you got back up ... on your feet when you had that fall before'. (FG1)

In this example, affect flows in the relations between Felicity and the child, as she notices and checks from a distance, allows the child space to recover, and then approaches the child with affirmation of their coping with being hurt.

The affective intensity of the focus group discussion increases as Bonnie questions Felicity's approach. She suggests that, while Felicity would not "rush in and rescue them as such" straight away, she would still appraise the situation and acknowledge that the child was hurt: "You're still going to have, I'm guessing, you know, some sort of compassion" (FG1). The concept of compassion is relevant to molar stratifications that require teachers to show warmth, affection and consistent care for children (Ministry of Education, 2017). At a molecular level, Bonnie and Felicity show that there can be multiple understandings of how compassion works as affective flows among teachers and young children. For Bonnie, compassion involves teachers giving prompt attention, care, and reassurance to hurt children. For Felicity, compassion is allowing children to recover themselves before teachers intervene. She explains that she would follow through with the child later,

when they are all settled down, calmed down themselves, ... 'cause sometimes when you go hug them or ... right in that situation where they are crying their eyes out, sometimes you can just add on to that whole emotion to them, and it just makes the whole little situation such a big thing. (FG1)

Wendy supports Felicity's view that teachers can "feed into that emotion ... which escalates the child's tears" (FG1), increasing intensity of affect and associated emotions of anxiety and unhappiness for children. For Bonnie, children have their capacities for affecting and being affected enhanced by prompt attention and care from teachers, but for Felicity, this can

diminish their capabilities. For Felicity, empowering children to cope with being hurt enhances their capabilities, while she attends to her responsibility for children's wellbeing by keeping a watching brief when children are hurt, using her knowledge of children's abilities to guide her.

When children are hurt, teachers' emotions of worry and guilt can diminish teachers' confidence (their capacities to affect) about keeping children safe from harm. Shona is produced within molar stratifications as a responsible teacher, compliant with health and safety requirements, yet feeling worried and guilty when a child is injured on her watch. She sets up an activity, "very safe I thought, and it was all done within regulations", but a child's wrist is broken:

I felt extremely guilty, extreme guilt, ... and worry and anxious. I can remember all those distinct [emotions], worry about the child, guilty that even though I know that it was done as well as it could have been, and it was all totally fine, it was just the way the child landed, and I couldn't have done anything to prevent that ... in that situation. (FG1)

At a molecular level, physical elements of the teaching-assemblage combine in an unpredictable way with a child's body to cause an injury. Although Shona is aware that she had met safety requirements setting up the activity, she accepts that she is "the responsible person, and knowing that ultimately, I ... created the environment for that to happen in, unintentionally" (FG1).

Repressing or managing emotions to lower affective intensity and maintain a calm emotional atmosphere has been described in terms of putting on a professional hat or mask. Anna describes her strategy of putting her own emotions aside and taking a logical rather than emotional approach when children are hurt or when they are in conflict. She

cares for children with warmth and reassurance, and ensures that she can act effectively by consciously putting aside emotions such as worry and anxiety:

I don't withhold the emotion to the child in the sense that I don't hug them or console them or talk about what is going on for them. But for me it's almost like I'll pick up my emotions and just stuff them back down there, we go up here first with our knowledge. (FG1)

Anna speculates about what happens to the repressed emotions. Later in the day after caring for an injured child,

I couldn't conjure up those emotions that I'd shoved down there, so I must have a mountain of them at somewhere with all these emotions that are trapped. Yeah, for me, ... and I don't know why or how, but ... they go down and they don't come back up. (FG1)

Anger and frustration are associated with feeling helpless when caring for sick children for Wendy. She discusses how her teaching-assemblage links to bodies outside the early childhood setting, affecting her and how she can care for children who are sick or injured. Wendy feels frustrated if she informs parents that their child is unwell, and "the parents aren't concerned, or they don't want to know or actually they can't get away from work because they've had too many days off, and so the parents are sending their children sick" (FG1). Affective flows here diminish everyone's capacity to act, whether they are teachers, parents, or children. Teachers' responsibility for other children's wellbeing is compromised, as everyone in the early childhood setting is put at risk of becoming ill. Wendy feels angry about pressure on parents from employers and the lack of support from government:

I get really frustrated, I get angry with parents, I get angry with the government because the government ... puts parents in this situation. I get angry with their employers because you know that they've threatened the parents, 'If you take any more time off, you're not going to have your job', and then it puts this amazing pressure and stress on the parents because then they're torn between the wellbeing of their child and actually putting food on the table, paying the bills and paying the mortgage. (FG1)

Although Wendy feels frustrated about the limits placed on how she can care for sick or injured children, she appreciates the safety net that these molar stratifications provide teachers. Intensive affective flows are associated with helplessness and frustration: "there's nothing we can actually do. We can be there, I mean we can give the child some water, give them an icepack, give them some TLC [tender loving care] but we can't give them Panadol, we can't make or help that pain go away" (FG1). Health and safety requirements that require teachers to contact parents when children are hurt leave little room for teachers' professional judgment but provide teachers with safeguards of being able to return responsibility for children's wellbeing to parents:

Sometimes I think, 'Oh for goodness sake, we're going way over [the] top, that was a little bump', but I have to ring the parents and tell them. And you know, your professional judgement tells you that this child is fine, but the regulations tell you that this is the process that I have to go through to keep myself safe and the child safe. (FG1)

Several interacting desiring-machines are at work here, driving desire through Wendy's teaching-assemblage. She works within molar stratifications and their local impacts at a molecular level. There is a desiring-machine comprising a teacher who observes children

and monitors children's wellbeing and follows prescribed procedures of contacting parents when children are unwell or injured. Desire is channelled within molar stratifications of teachers' caring responsibilities. Wendy's observing-teacher body is linked with hurt or unwell children's bodies as her eyes, ears, and hands detect signs of illness or injury, with children and teachers who are well but vulnerable to infectious illnesses, means of record keeping, records of parents' contact details, and telephone calls. Wendy's emotions of frustration and anger are produced when her teaching-assemblage encounters employment desiring-machines where parents' desire to care for their children is interrupted by their desire to provide for their families through paid work and by employers' desire for smoothly operating workplaces. Components of these desiring-machines include children cared for in early childhood settings, unwell or injured children required by regulations to be taken from the early childhood setting and cared for by their families, parents in employment while their children are in early childhood settings, employers and their needs for work to be carried out within terms of employment law and agreements, and a finite number of days of sick leave available to employees. When a child becomes unwell or is hurt then these desiring-machines encounter each other, producing a situation fraught with intense affective flows producing tension and anxiety as parents are torn between their obligation to care for their child and their obligation to provide for their family.

Teachers can encounter caring dilemmas in their teaching-assemblages when caring for children's physical wellbeing is in direct conflict with caring for their emotional wellbeing. Lucy recounts such a dilemma without a satisfactory solution that produces emotional tension for her. Lucy is assembled as a caring teacher with responsibilities for a child's physical and emotional wellbeing, in relation with a colleague, a child, his health, some eyedrops, medical knowledge, and expectations. In a situation she describes as

traumatic, Lucy is responsible for getting eyedrops into a child's eye, a procedure that attends to his physical wellbeing but not his emotional wellbeing as he strongly objects: "this was so traumatic for him putting the eye drops in, but we had to do it to make him better. Otherwise it was just going to get worse" (FG1). Having to physically restrain the child with a colleague troubles Lucy: "that's always stuck with me 'cause I keep reflecting, ... 'How could I have done that better?' That's what I just fall back to, I just had to get them into his eye" (FG1).

### Conclusion: Tracing-and-mapping the landscape of caring in early childhood

Tracing-and-mapping has been described as a "doubled movement" (Lenz Taguchi, 2016, p. 39), indicating that the two phases happen concurrently rather than one after the other. This is the analytic process that has been used in this chapter: tracing the "normative articulation and practices" (p. 39) by exploring the influences of molar stratifications and molecular striations, and, at the same time, mapping "movement and experimentation as features of subjectivity and learning" (Olsson, 2009, p. 6).

Molar stratifications and molecular striations work together to shape the landscape of emotions and caring in early childhood teaching in terms of regulations, mandated expectations, established practices, taken-for-granted assumptions and understandings. Data from two focus group discussions were analysed by tracing molar stratifications, such as official documents and regulated processes that constrain possible ways of being teachers and caring for children. Aggregative molar affects organise multiple bodies into categories and create rules and sanctions. Within the tracing process, molecular lines become evident which striate the territory of early childhood caring at a micropolitical level, often reinforcing molar requirements and expectations at the level of teacher bodies in relations of affective flows assembled with other human and other-than-human bodies in

localised early childhood settings and communities. When molar stratifications are enacted in localised settings, practices become modified and established at a micropolitical level as normal for those settings and taken-for-granted by those within those communities.

The concept of professionalism is central to the analysis set out in this chapter, shaped within molar stratifications that regulate and guide early childhood teaching practice and negotiated within local teaching-assemblages at a molecular level. Localised negotiations work on constraining molar stratifications and web-like molecular striations to adapt teaching practice in response to local conditions. Often the result is practice that meets expectations of professional early childhood teachers, such as the requirement to enact respectful, reciprocal, and responsive relationships through being warm and welcoming to children and parents when they arrive at early childhood settings. Localised micropolitical negotiations of professionalism can also result in deterritorialisation away from taken-for-granted understandings and reterritorialisation that produces new ways early childhood teachers can be professional in complex and specific situations.

At the molecular level, singular affects work on individual bodies; instead of aggregating, these can provide opportunities for resistance and experimentation. Some children and parents resist the compunction for children to remain at early childhood settings and their parents to leave them. Teachers respond micropolitically to try to lower intensities of affective flows, to reassure and calm parents and children. Occasionally there are cracks and fractures in the micropolitical web of constraints that offer places where desire may escape the territory of early childhood caring as a line of flight and reterritorialise with a new understanding of caring. These places might offer opportunities for “vital, intense and unpredictable experimentation” (Olsson, 2009, p. 8).



Analysis of data in this chapter has shown these focus group participants taking care to stay within boundaries of professionalism. These boundaries are not always distinct and participants are sometimes creative in extending these boundaries. George's line of flight to welcoming and being available to children and parents in his own way is reterritorialised as caring that attends to teachers', children's, and parents' comfort by avoiding noisy and crowded spaces and making use of quieter spaces outside. Felicity's line of flight offers an alternative to teachers' expectations to manage situations when upset children and parents have difficulty parting with reassurance, calm, and empathy, by subverting the assumption that parents need to leave the centre. Arrival time is reterritorialised as simply time to arrive rather than as separation time. Anna, Lucy, and Felicity deterritorialise relationships with colleagues from understandings of the line between professional and personal relationships with colleagues and reterritorialise relationships with colleagues that could be a mix of professional and personal, enriching the early childhood setting and providing teachers with valuable emotional support.

Emotions are produced and function within assemblages and desiring-machines that link various bodies or partial objects in interconnections characterised by affective flows. Emotions are associated with affective flows; for example, when participants describe surges of emotion, these are theorised as associated with intensity of affect or flows of desire escaping territories as lines of flight. In this thesis, emotions are theorised as different from but related to the concept of affect. Throughout this chapter, participants' emotions have been in evidence within their discussion and narrative. Named emotions range from joy and warmth of emotional attachment with children and with colleagues, to empathy, confidence in professional skills and judgement, to worry, anxiety, frustration, and anger. Participants' discussions often indicate the complexity and imprecise nature of emotional

experiences. Describing experiences as taxing emotionally or difficult, or having difficulty pinning down exactly the emotions experienced, gesture towards the reconceptualisation of emotion as involved with the Deleuzian concept of sense which will be explored in the next two chapters.

This chapter has used a tracing-and-mapping analytic approach to explore the landscape of caring and emotion in early childhood teaching. A picture has been produced of early childhood teachers and their emotions continuously and dynamically individuated within affective flows in the relations that make up assemblages. Conceptualisations of emotions and caring in early childhood teaching are shaped within complex webs of molar stratifications and molecular striations that act to constrain early childhood teachers' ways of becoming in many ways. There are many regulations and policies, and disciplinary processes of surveillance and record keeping. However, these focus group participants have shown that there are opportunities at local micropolitical level to subvert, bypass, and escape some of these constraints in lines of flight and sometimes to reterritorialise in a way that adapts and modifies the local landscape of early childhood teaching. The next two chapters will situate teaching experiences and emotions of Mila and Ginny, two participants in the observations and conversations phase, within the landscape of emotions and caring in early childhood teaching. These findings chapters will delve deeply into particular experiences using a mapping analysis approach based in Deleuze's concept of sense.

## Chapter Five

### Caring, not-caring, and who cares: Mila

#### Introduction

In this chapter, the second of three findings chapters, vignettes will be used to present two data excerpts from Mila, an early childhood teacher participant in the observations and conversations phase of this research. Masny (2013b) suggests that vignettes are selected from data because of their affective intensity within assemblages, “power to affect and be affected by the assemblage” (p. 343). Analyses of these vignettes suggest tensions in understandings of caring in early childhood. The first vignette is constructed from Mila’s narrative of a behaviour guidance teaching situation, our research conversations, and a re-enactment of the situation. The narrative attracts my researcher attention because Mila discusses an exclamation, ‘I don’t care’, which communicates a surge of emotion and subsequent ripples of intensity. In a second vignette, caring behaviour is foregrounded, expressed in body language, facial expressions, and tone of voice in a narrative constructed from observations, videoclips, and research conversations about Mila applying sunscreen to children. Sources of quoted words are indicated as: Mila Conversation 1, 2, 3, 4 or 5 (involving Mila and I) or Mila Videoclip 1 or 2 (both videoclips of Mila applying sunscreen). The situation in the first vignette was first discussed in Mila Conversation 2, and re-visited in Mila Conversation 5, when I met Mila at the early childhood centre (after hours) to re-enact the interactions. The situation in the second vignette was recorded in anecdotal observations and two brief videoclips on the first day that I observed Mila in the centre, discussed in Mila Conversation 1, and re-visited in Mila Conversation 4.

### Vignette 1: 'I don't care'

One autumn day in April, Mila and her colleague watch as children busily roam around the spacious playground with their friends. As teachers, they watch the children to supervise them and to observe them. As supervisors, they are responsible for children's wellbeing and safety. They monitor children's behaviour and guide them to stay within the limits established here. As observers, they are responsible for assessment: to notice, recognise, and respond to children's learning, in the moment and through written assessment and programme planning. Mila values the feeling of community in this centre, and often emphasises to the children how much she appreciates it when they are responsible and caring: "I really like the way you are respecting our room. I can tell you are a really good member of this team" (Mila Conversation 2). The centre culture emphasises respect for each other: "The children are really respectful, and we have that expectation that we care for one another" (Mila Conversation 2).

Children play throughout the playground; there are some in the sandpit, some under the large trees, and some playing at the water trough. Teachers are also scattered throughout the playground, working with and watching children. Wood bark cushions the ground as a soft fall surface and provides material for creating mixtures at the water trough. Near the doors between the inside and outside play areas, two children sit hidden inside a large wooden box watching people pass by. Of the four sides of the box, two have small holes and two have larger openings where children can enter. There are few other children around and Mila and a colleague are standing nearby. The children have bowls containing a mixture of water and rice (from the water trough) and bark. As Mila walks across the area, she hears the children's conversation and realises that they are planning to throw the bark, rice, and water mixture in their bowls at a passing child.

Surprised and concerned, Mila wonders, “What are they doing here, are they doing what I think they are doing?” Then she hears them whisper, “She is coming, let’s get her, let’s get her in the eyes!” (Mila Conversation 2). She realises what their plan is and sees a child about to walk past the hidden children. She moves over quickly but before she can prevent them, they throw a bowlful of their mixture at the passing child. The child gets a large amount of bark, water and rice over her face and body, including in her mouth. She is very upset and crying. Mila feels horrified at this “conniving behaviour”. She feels upset for the children, who haven’t met her expectations of being responsible and caring. She is torn between what she would like to do and think, and what she ‘should’ do and think. She thinks things that she “probably shouldn’t have been thinking” and she resists the urge to “let rip a little bit” (Mila Conversation 2).

Instead of letting rip, Mila decides to act surprised, as if she doesn’t know what the children are doing. She asks, “Hey, what are you doing? What is happening?” (Mila Conversation 2) with a surprised facial expression and tone of voice, and with both hands outstretched. The children blame each other, saying, “It was her, it was her” (Mila Conversation 2). The children look shocked to be caught in the act by Mila. Mila feels upset that they are trying to justify what had happened, especially as she had heard their planning and seen them both throw the mixture. Mila is a teacher with a calm and controlled approach to her teaching, who maintains awareness of teaching strategies and the big picture. However, she loses her usual calmness, and feels as if she can’t hold back, especially with a crying child beside her covered in lots of bark, rice, and water. Mila wants the children to take ownership for what they have planned and done to another child. She doesn’t want to engage in discussion about which child was to blame. She speaks sternly to the children: “I don’t care, but it was either one of you. That is not a behaviour I like, and I

do not want to see it again. Can you tip that water out and take that container back to the trough?” (Mila Conversation 2). Mila has a stern expression on her face and uses her left hand to gesture as she speaks. She points her right hand towards the trough as she tells the children to return their mixture there and then come inside to help care for the hurt and upset child: “Come and make sure your friend is ok” (Mila Conversation 5). Mila rarely uses such firm language with children so they know she is serious. Mila is disappointed in them and surprised that they are not living up to her expectations for caring for one another in the setting, instead going out of their way to hurt someone. She is sure that they will follow her inside and if they don’t, she can trust her colleague to send them in. The children stop arguing about whose idea it was. They quickly return their mixtures to the water trough and follow Mila and the other child inside. Mila asks the children to take over the final stages of caring for the hurt child. She is satisfied with the caring attitude of the children at this stage: “when they saw me caring for the person that they hurt, they replicated that behaviour” (Mila Conversation 5).

Mila feels conflicted about using the phrase, ‘I don’t care’. This is the first time she has said this as a teacher to children. She says to her colleague: “Oh gosh, I never talk like that, so that’s embarrassing”. Her colleague is surprised: “I know, I’ve never heard you say anything like that before, that’s very unusual” (Mila Conversation 2). Mila explains that she is upset about the children’s behaviour being planned and purposeful, and that she observed the conversation between the children that triggered their behaviour. She is satisfied with the outcome of speaking firmly to the children: “But in actual fact, I think that’s the exact response that those girls needed at that time to show that I wasn’t messing around, and I didn’t think it was semi-okay. I thought it was absolutely not okay and I didn’t really care who it was, whose idea it was because [they] both did it” (Mila Conversation 2).

In Mila's opinion, early childhood teachers saying, 'I don't care' to children is not professional. She thinks she should have controlled her emotions better: "I don't feel like I should have said that, and I don't feel like I should have expressed it like that" (Mila Conversation 2). She usually has the time and patience to say, 'it doesn't matter which one' and talk it through with children. She is careful not to jump to conclusions about children's behaviour: "how can we make things better together, rather than, 'you're the culprit, you're the victim'" (Mila Conversation 5). She is aware that she is watched as a teacher: "I know somebody else could look at me and mind what I said" (Mila Conversation 2). She thinks that if she was being observed for teaching practice assessment as a student teacher, she would fail the assessment: "I didn't think it was very politically correct and I thought if I was being observed right now I would get slammed for that" (Mila Conversation 2). Although 'I don't care' reflects her emotions accurately and has the desired effect of gaining the children's attention and compliance, Mila feels uncomfortable about being unprofessional in expressing her emotions in this way: "There some things you know that you feel like you should ... feel but not ... express" (Mila Conversation 2).

### **Research-assemblage**

Mila and I sit down one evening in mid-April for our second conversation about her emotions as an early childhood teacher. I ask Mila how her emotions might be controlled or influenced as a teacher and she responds with a narrative of two children hiding and throwing bark mixture at an unsuspecting child. I have the role of researcher in the conversation as I pose questions, ask for clarification, affirm, and encourage Mila verbally and non-verbally. In the conversation, registrations of affect sometimes arise through laughter, and this laughter seems not always associated with humour. Mila laughs at the beginning of the conversation, in response to my question about her emotions being

controlled or influenced, as she begins the narrative. We laugh on occasions throughout the conversations, singly or together, but not in response to something funny.

During Mila's description of the children throwing bark at another child from their hiding-place, I laugh and say, "Oh wow!". I recognise the children's behaviour as transgressive and unfriendly to other children. I can see why Mila is horrified at this transgressive behaviour and that she is responsible as a supervisor to guide children's behaviour within the limits of the setting. At the same time, I feel a frisson or thrill that registers the children's excitement and the fun of hiding and surprising unsuspecting people, of approaching or crossing the line between behaviour that is tolerated and outrageous behaviour (such as in this case). I recall experiencing similar thrills in childhood games of hide-and-seek and spying. When I revisit the narrative with Mila (re-enactment and Conversation 4), I realise that the children threw a full bowl of bark, rice, and water mixture over a child, including in her mouth, and I share Mila's distaste.

When Mila talks about her emotions when she sees the children throw the bark, her tone of voice is a mixture of laughter and shock. Laughter continues to erupt throughout Mila's account along with shock and disquiet about behaviour that is outrageous and hurtful. Mila and I both laugh as she describes the children hurrying off to the water trough when admonished. Surprisingly, given the discomfort Mila expresses and the risks involved in being regarded as unprofessional, our discussion about her concern about her use of the phrase, 'I don't care' is also punctuated with laughter: "and this is the first time (Mila laughs) I have ever said anything like this, I said, 'I don't care' (both laugh)" (Mila Conversation 2).

I affirm, reassure, and encourage Mila in the conversation. When she expresses some disquiet about saying, 'I don't care' being unprofessional, I attempt to minimise the



significance by rationalising that she didn't care *which* child was the instigator but she does care *for* the children: "but you meant you don't, it doesn't matter which one it was. It's not that you don't care" (Mila Conversation 2). I have a previous relationship as a teacher educator when Mila was a student teacher. I adopt a teacher educator role when Mila suggests that if she had said 'I don't care' during a teaching practice assessment observation, she probably wouldn't pass. I soften this possibility to a likely point of discussion in a teaching assessment rather than an automatic fail. I reassure Mila that I do not see her as unprofessional and that I understand the complexities of teaching practice and guiding children's behaviour, including making decisions on when to use firm language:

sometimes there is a bit of an edge in the atmosphere of a centre where children aren't sure when they are going to be next told off, but in your centre that's not the case and with you it's not the case, and so when something does come up like that, then the children must, those children must really have noticed, and taken note of it. It wasn't like water off a duck's back which it can be sometimes. (Alison, in Mila Conversation 2)

There are relations in the research assemblage among research conversations, assembled with written observations and videoclip of Mila working with children (not used in this vignette) playing on my laptop, the quiet at the end of a working day, and my iPod recording the conversation. We are also assembled within molar and molecular relations of teacher educator and former student teacher, in relations of observing and assessing teaching practice and being observed and assessed, and assembled within the professional framework that regulates and guides early childhood teaching practice and produces images of 'good' early childhood teachers. From the assembled relations of this vignette, nomadic thinking provides opportunities to follow the research rhizome from this data generation

situation to other observations and conversations, to other phases of the research, to literature, thinking and writing, conversations with PhD supervisors and scribbled notes of their advice, including advice to revisit the narrative with Mila by acting it out at the early childhood setting.

### Analysis: 'I don't care'

Analysis of this vignette from Mila's data firstly follows a tracing-and-mapping approach, mapping affective flows using concepts of affect and assemblages, desire and desiring machines. At the same time, webs of molar stratifications and molecular striations that constrain ways emotions and caring can be enacted in early childhood teaching are traced. Data are then analysed using a complex cartographic process based on Deleuze's concept of sense and associated concepts. Finally, these maps and tracings are plugged in to each other, and opportunities for creative experimentation suggested.

### Tracing-and-mapping

Affective relations constitute the early childhood setting and community and produce Mila, some children, and her colleague assembled in relations with a spacious outside play space, some large wooden boxes, a water trough, and some wood bark spread on some of the ground as a soft fall surface. Other assembled relations include those among other children and adults in the early childhood setting, the grassy play areas, concrete paths, water, sand and mature trees in the outside area, the rooms, furniture, and resources inside. The rhythms and timeframes of the day are also connected within the rhizomatic assemblage: children and their families (parents, grandparents, siblings) arriving and departing, flows of children inside and outside depending on weather, preferences, friendships and conflicts, mat (structured group) times, handwashing routines and kai (food) times; and assembled with teachers' programme planning, centre policies and procedures, record-keeping, and

official guidance and regulations that shape government and societal expectations of teachers and early childhood centres. These dynamic bodies are constantly becoming different in assembled relations as affect and desire flow.

A dense web of molar stratifications and molecular striations shapes subjectivities, emotions, and caring in early childhood teaching. Molar stratifications include regulations about playground provisions and safety as well as policy expectations regarding teacher/child ratios and supervision requirements. Requirements that teachers maintain playground safety and supervision are echoed in *Te Whāriki* (Ministry of Education, 2017) expectations that children will be kept safe from harm (p. 27), and that they will learn “the limits and boundaries of acceptable behaviour” (p. 32). This playground generously exceeds the regulated minimum space per child and includes large mature trees, expanding children’s capacities and scope for play and presenting teachers with challenges in supervising the entire area and all children. At a molecular micropolitical level, teachers work to meet their obligations and respond to local conditions and occurrences alongside their colleagues and the children in the setting.

In the vignette, affect flows in relations as bodies affect each other, enhancing or diminishing their capacity to act. Affect flows among the large wooden boxes providing hiding places for children, out of sight of other children and supervising teachers; the bark as play material suitable for purposes that are approved (jumping onto and mixing with water) or sanctioned (throwing at other people); the large outdoor space where children can roam around and teachers cannot always see everyone; hiding children bodies and intent and plans to ambush; and the unsuspecting child body covered in bark, rice, and water. Entering the rhizome at the adult bodies of Mila and her colleague starts the mapping process with affective flows among the two teachers, their responsibilities for

children's wellbeing and safety, the playground with its space, equipment and materials, and their watchfulness over the children and of each other.

Relations within rhizomatic assemblages can be analysed using concepts of desire and desiring-machines. Within its usual use as soft fall material in the early childhood setting, desire flows from the bark, inviting children to jump from heights with the promise of cushioning their landings. This flow of desire may be interrupted by desiring-machines of children who pick up bark for other uses. The desiring-machine that emits desire of bark to fly through the air encounters desiring-machines of children's arm muscles linked with fun and excitement of hiding and surprising other children by throwing bark at them. Children throwing bark at another child embodies a force of desire that is creative and playful, but which also is seen as harmful and unkind within local understandings of acceptable behaviour. Desire escapes the territory of acceptable child behaviour as the children say, "She is coming, let's get her, let's get her in the eyes" (Mila Conversation 2) and then throw a mixture of bark, rice, and water at another child, producing shock and distress. The children's desiring-machines produce a line of escaping desire that deterritorialises from normal molar expectations of how bark can be used in this early childhood setting.

Mila struggles to articulate the emotions she experiences when she notices what the children are doing: "my emotions were quite, you know I was thinking things that I probably shouldn't have been thinking" (Mila Conversation 2). Desire seeks to erupt from the territory of professional early childhood teaching: "I just wanted to let rip a little bit" but is quickly reterritorialised: "Obviously I didn't" (Mila Conversation 2). Mila's exclamation 'I don't care' provides evidence of a line of flight associated with a surge of emotion. It deterritorialises from expected professional speech from an early childhood teacher whose subjectivity is shaped by the value of caring. This line of flight is reterritorialised into firm

directive language from Mila that effectively guides children's behaviour: "I think that because I don't display that very often, when I do they know that it is very serious" (Mila Conversation 2). Further reterritorialisation happens as Mila's utterance "I don't care whose idea it was or who was doing it" (Mila Conversation 2) distinguishes caring for children from caring about which one of the children was responsible for the transgressive behaviour.

Intense affective flows are associated with heightened emotions and emotional tensions between Mila and the children. There are intensities among the children's excitement in hiding away from other children and the teachers' supervising gaze, their planning and preparation, and the successful execution of the ambush. Mila's initial curiosity about what the children are doing sparks into shock and other emotions she finds difficult to describe. The intense affective flow continues as the children defend themselves, "it was her, it was her", to Mila's exclamation 'I don't care', and her firm instruction to return materials to the water trough and come inside to help care for the hurt child. Mila experiences emotional tension between her wish to effectively guide children by using firm language of disapproval and her wish to be regarded as using professional language.

Mila's desire deterritorialises by expressing emotion through the exclamation 'I don't care', and reterritorialises as labelling that language as unprofessional. Her desire deterritorialises again with her assertion that "I actually don't mind that I have said that" (Mila Conversation 2). Desire reterritorializes into a social order of early childhood teaching where children's behaviour sometimes needs to be guided by using firm language. The flow of desire to guide children's behaviour is also reterritorialised by Mila into a social order of early childhood education where citizenship is valued and early childhood teachers value children who are responsible and caring. She describes encouraging children to help tidy up:

“I really like the way you are respecting our room. I can tell you are a really good member of this team (in an animated tone)” (Mila Conversation 2).

Complex cartography using series, paradoxical element, event, and sense

This data excerpt will now be analysed with a mapping approach using sense and associated concepts from *The Logic of Sense* (Deleuze, 1969/1990). In this vignette, sense resides in the surface that articulates things, bodies, and states of affairs (including the adults’ and children’s bodies, the physical environment, playground equipment and materials, and expectations and responsibilities of teachers and children), with language and propositions (including Mila’s statements that express her recollections, explanations, interpretations, and opinions). A signifying series of six propositions, utterances by Mila in the research conversation, and a related signified series of denoted bodies, manifested subjects, and signified states of affairs form the structure that underpins this cartographic analysis. The six propositions are presented as a list:

1. And then I heard them say, “she is coming, let’s get her, let’s get her in the eyes”, and they threw it and I thought, “Oh”, my emotions were quite, you know, I was thinking things that I probably shouldn’t have been thinking like “How very dare you!” (Mila Conversation 2).
2. If I saw that, somebody doing that, I thought that was very conniving behaviour and, just, I was really quite upset for the girls that were doing it to have, I had higher expectations of them and I, and I just kind of wanted to let rip a little bit but I, obviously I didn’t (Mila Conversation 2).
3. “I don’t care whose idea it was or who was doing it, but that behaviour is not okay. You will empty that out and you will take it back to the trough right now thanks” (Mila Conversation 2).

4. And they knew, they didn't do that again, but there's an example of saying, you know, I don't feel like I should have said that, and I don't feel like I should have expressed it like that, because I don't think it is very professional, but I was happy with the result (Mila Conversation 2).
5. Yes, but I didn't act [pretend], that's actually what I was feeling. Like my emotions were, I didn't actually care who it was, but I know that's not how I should be talking professionally, but I did, and I felt ... wrong in saying that (Mila Conversation 2).
6. I actually don't mind that I have said that. But I know somebody else could look at me and mind what I said, and that is why you, when you say are there some things ... that you feel like you should ... feel but not ... express (Mila Conversation 2).

The signifying series of propositions above and a signified series of denoted things form a heterogenous pair of series. The signified series consists of the bodies, subjects, and states of affairs that are denoted, manifested, and signified by the propositions (Mila's six utterances above). Denoted bodies include Mila's body, her thoughts, actions, speech and emotions, the children's bodies (the children throwing and those being thrown at), their speech, intentions and actions, and the material of the bark. Denoted states of affairs include judgements of transgressive behaviour of children, teachers' responsibilities for children's safety and wellbeing, and judgements of what teachers should and should not say as professionals.

Mila's subjectivity is manifested as a human subject who claims professional judgement, responsibility, and behaviour within her role as teacher. Her beliefs and desires shape her judgements about appropriate behaviour for children and appropriate speech for teachers. In the fifth proposition, influence of the paradoxical element 'I don't care' traversing the series is evident in manifestation of Mila's subjectivity. She expresses her

subjective opinion about what is regarded as unprofessional language, that she knows that she should not talk in this way: “This is the first time I have ever said anything like this” (Mila Conversation 2). Mila’s subjectivity is manifested as having beliefs and desires that are in tension. She believes her exclamation was effective in guiding the children’s behaviour but thinks that others would judge it as unprofessional and recalls advice that sometimes it is best not to express what you feel.

Significations determine conditions under which propositions would be true, often employing terms like ‘implies’ and ‘therefore’. The first and second propositions signify that teachers may get upset when they observe children’s transgressive behaviour but that they are responsible for showing appropriate emotions by staying calm. In the third proposition, the influence of the paradoxical element ‘I don’t care’ is evident. The proposition signifies that if teachers notice children’s transgressive behaviour then they are expected to speak up and act to guide and redirect behaviour. The final three propositions signify implications associated with the exclamation ‘I don’t care’. The propositions imply that teachers should not use unprofessional language even when it effectively guides children’s behaviour, and even if this speech expresses teachers’ emotions accurately. The propositions also signify that it is risky (although sometimes effective) to speak unprofessionally because other (powerful) people may hear and judge. Teachers are safer if they choose to not express some emotions.

Together the denotations, manifestations, and significations described above comprise the signified series, what the signifying series of propositions is talking *about*. Deleuze adds the concept sense to these three modes of expression as an incorporeal effect at the frontier between propositions/language and things/states of affairs.



### ***Paradoxical element***

The statement 'I don't care' may be understood as a paradoxical element, belonging to both the signifying and signified series described above. The paradoxical element affects relations between series: "Its function is to traverse the heterogeneous series, to coordinate them, to make them resonate and converge, but also to ramify them and to introduce into each one of them multiple disjunctions" (Deleuze, 1969/1990, p. 69). Paradoxical elements are jarring, shocking, and enlivening. 'I don't care' as paradoxical element seems to lack sense; it seems a bit nonsensical in the context of normal early childhood teaching. 'I care' is the expression that corresponds to good sense and common sense surrounding early childhood teaching and might be expected to draw the series together. As nonsense, 'I don't care' expresses its own sense, even as it seems risky or dangerous within understandings of good professional early childhood teachers. When the paradoxical element 'I don't care' traverses relations between the signifying series of propositions that are statements by Mila and the signified series of states of affairs that the propositions refer to, then sense is produced, including emotions.

The paradoxical element acts as an 'empty square' in the signifying series of propositions, as it lacks a denoted 'thing' in the signified series of denoted things. 'I don't care' within the series of propositions may be nonsensical in the context of early childhood teaching, indicating that there cannot be an early childhood teacher who does not care for children in the series of denoted things. Mila and I go to some lengths to establish that she does care *for* and *about* the children; what she does not care about is *which* child initiated the transgressive behaviour. The paradoxical element operates in the signified series of denoted things as an occupant without a place, a thing that although present in the series has no corresponding name in the series of propositions. Mila's discomfort and hesitancy in

discussing her utterance 'I don't care', and her ambivalence about its effectiveness in terms of guiding children's behaviour indicates that there is something in the series of things that cannot be named or described in the propositions. In this situation, this 'something' may be using unprofessional language in a professional and justifiable way, something that is apparently nonsensical in terms of good sense and common sense.

### *Event*

The Deleuzian event, in terms of the time of *Aiôn*, is something real and virtual that has just happened and what is about to happen but is never happening now. 'What happens', as recalled and narrated by Mila, is one actualisation of the event. Mila's emotions and her interactions with the children and her colleague within the physical, social, and regulatory environment of the early childhood setting are just one possible actualisation of the event. Deleuze describes the event as the "inside of what occurs, the purely expressed. It signals and awaits us" (Deleuze, 1969/1990, p. 154). Because the event has this eternal nature, it allows us opportunities to respond to what it offers us in different and creative ways, through counter-actualisation.

When an event interacts along series in "wave-like alterations running through series of relations" (Williams, 2008, p. 7), sense is produced from changes in intensity in these relations, expressed as verb infinitives (which are pre-personal and pre-individual). Infinitives that express sense related to early childhood caring in Mila's narrative before the paradoxical element 'I don't care' comes into play include: to care, to watch, to teach and to guide. The question that prompts Mila's narrative, about "the ways in which you, your emotions might be controlled or influenced as a teacher" (Alison, in Mila Conversation 2), provides clues to the nature of the event, the inside of what occurs. When 'I don't care' interacts with the signifying series of propositions and the signified series of states of affairs,

other verb infinitives provide the shape of the event on the inside of what happens, such as: to be affected emotionally, to respond emotionally, to regulate emotions, and to act and speak professionally. Mila's actions, thoughts, and emotions encounter the event and are shaped by them, producing sense (including emotions) through variations in intensity in relations among these infinitives.

### ***Sense of emotions***

Sense is the expression of the proposition that remains when denotation, manifestation, and signification have played their part. Sense is difficult to articulate in language; it is "what happens at the point at which language and the world meet" (May, 2005, p. 100). The concept of sense adds significance or value (rather than signification or meaning) to analysis of the signifying series of propositions and signified states of affairs.

Early childhood teachers respond emotionally to diverse pressures and tensions as they interact with children and adults in their early childhood settings. They strive to meet their responsibilities within these tensions as teachers who care about children and wish to keep them safe, teach and guide children, and be regarded as acting and speaking professionally. In this vignette, sense is expressed in intense relations among verb infinitives. Intensities produced in relations among verb infinitives 'to care, to teach, to watch, and to guide' are in tension with intensities produced in relations among verb infinitives 'to be affected emotionally, to respond emotionally, to regulate emotions and to act and speak professionally'.

Sense is not limited to one direction of good sense (teachers nurture children to improve their wellbeing) and common sense (everyone knows that early childhood teachers are kind gentle carers). Other possibilities of the infinitive 'to care' are explored. Mila cares (it matters to her) that the children have hidden with the purpose of ambushing others and

have expressed the intention to “get her [another child] in the eyes” (Mila Conversation 2). She cares and is disappointed that they have not met her expectations of being responsible and caring in the early childhood community. ‘To care’ expresses a value for behaviour of all members of the setting towards each other. The infinitive ‘to guide’ comes to the fore in relation to transgressive behaviour in this situation; at other times ‘to guide’ might produce sense in intense relations with ‘to care’ and ‘to teach’, in terms of helping children learn new skills. ‘To watch’ also expresses sense in more than one direction. Teachers watch to be vigilant of children’s safety, to notice learning as part of the assessment process, to monitor children’s behaviour, and to scrutinise other teachers. Intensity of ‘to watch’ in terms of monitoring and surveillance is heightened in this narrative. Writing about sense is challenging because of its inherence in both language and states of affairs. Sense often seems to be beyond words to express and may be better expressed through means such as art, poetry, dance, or music.

### ***Problems of caring***

Caring has emerged as an important concept through the complex cartography so far, implicated in series, paradoxical element, sense, and event. Framing caring in early childhood teaching within the Deleuzian concept of the problem provides a way to weave together insights from this analysis to seek ways to think, speak, act, feel, and sense early childhood teachers’ emotions differently: “We can speak of events only as singularities deployed in a problematic field, in the vicinity of which the solutions are organised” (Deleuze, 1969/1990, p. 58). The problem of caring in Mila’s narrative is concerned with tensions among caring as guidance, caring as warmth, professional caring, and unprofessional language based in concern for a caring early childhood community.

This section will explore knotty problems suggested within the data excerpt, with the aim of engaging thoughtfully and creatively with unresolvable tensions, using some guiding questions (Williams, 2008):

1. How does a problematic series of emotional, ideal, and physical tensions determine this situation?
2. How is the situation still open to reinvigorating change?
3. Which events trigger sense or value here?
4. How shall these events be replayed? (p. 12)

Emotional, ideal, and physical tensions can suggest paradoxical questions to wrestle with, that might illuminate underlying problems that are not expected to disappear once solutions have been found, but that will keep on returning as problematic events that demand new counter-actualisations. A paradoxical question arising from tensions within this vignette is:

How can early childhood teachers' subjectivities as caring professionals be negotiated if some emotions expressed by teachers are regarded as unprofessional?

Tensions arise in the data excerpt between Mila's emotional responses to behaviour that she encourages and behaviour that is understood as transgressive. Mila expresses emotions of shock, annoyance, and disappointment about the children's behaviour in her exclamation, 'I don't care'. Her firm and stern responses to the children are in emotional tension with her more positive emotional approach when she encourages children to be respectful and caring in the early childhood community. Mila articulates this tension: "I do get responses 80% of the time, but occasionally they think, 'Oh, she is asking me too, I think she is asking me too nicely', or sometimes I think, is it because I am not being firm enough?" (Mila Conversation 2).

There are ideal tensions between valuing open expression of teachers' emotions and the expectation that teachers avoid speaking unprofessionally by not expressing some emotions. Mila asserts the value of expressing herself openly in this situation: "But in actual fact I think that's the exact response that those girls needed at that time to show that I wasn't messing around and I didn't think it was semi-ok" (Mila Conversation 2). However, she recognises that using unprofessional language is risky: "I did say that, but I do know if I was getting observed for a teaching practice at that time, I probably wouldn't pass" (Mila Conversation 2).

Physical tensions arise in the playground between teachers' bodies positioned to supervise children in the large playground and small children's bodies hiding out of sight of the teachers and other children. Teachers have no objection to children playing inside the boxes or mixing bark with water taken from the water trough, as they might do if they were playing 'houses'. The children throwing bark at other children from a concealed position may regard this as exciting but for Mila this is outrageous and unkind behaviour.

The paradoxical question suggested by these tensions, alongside consideration of the cartographic analysis of series, paradoxical elements, events, and sense, provides clues to what underlying problems there might be in this situation. In this analysis, problems are viewed through a Deleuzian lens as problematic events that will not be resolved, but that will recur and demand to be actualised in different ways each time. There are two sets of verb infinitives producing sense here. One set is associated with expectations of caring in early childhood teaching: to care, to watch, to teach and to guide. A second set of verb infinitives becomes apparent when the paradoxical element 'I don't care' interacts with the series of propositions and the corresponding series of states of affairs: to be affected emotionally, to respond emotionally, to regulate emotions, and to act and speak

professionally. Emotions are involved with these intensities, producing sense on the articulating surface between language and things.

The problem of caring raised by the analysis of this vignette concerns early childhood teachers negotiating tensions among professional responsibilities to care for children by guiding behaviour and being warm and positive. For Mila, the problematic event actualises as an exclamation of unprofessional language that provides children with effective guidance, in tension with expectations that good early childhood teachers manage their emotions and their language professionally. Other teachers who encounter this problem when it recurs in their professional lives may counter-actualise the problematic event in different solutions.

### ***Creative experimentation***

This chapter explores possibilities for creative experimentation through production of sense, events that are actualised and counter-actualised, seeking 'worthy expression' of recurring Deleuzian problems, and suggesting creative possibilities for engaging with problems. What other ways could the set of verb infinitives, to care, to watch, to teach, and to guide relate to each other, or to the other set of verb infinitives, to be affected emotionally, to respond emotionally, to regulate emotions, and to act and speak professionally? What are some ways of creatively experimenting with the recurring problem of professional caring in early childhood teaching? There are no research findings that can tell Mila or any early childhood teacher about strategies of best practice to counter-actualise problematic events that will always turn out right and solve problems once and for all. Conversations among early childhood teachers, such as the one between Mila and me that produced this vignette (along with other data) and informed by the concept of sense, may be helpful. In seeking opportunities for teachers to creatively experiment with ways they care for children and

care about their learning, and express that caring, it may be helpful to consider how sense is produced, and the part emotions play in sense production.

Discussions informed by these concepts may provide opportunities to think creatively: “to storm the imagination, to draw memories from the abyss, even to lead to lucid insights” (Snir, 2018, p. 307). It is important to recognise that problems will return and to respond to them with openness to paradox and nonsense. The temptation of alternative prescriptions needs to be avoided, as these might “produce a new common sense, a new self-evident order of knowledge and hierarchies” (Snir, 2018, p. 309). Potential for new thinking is offered by processes of investigating puzzling, confusing, or disturbing teaching experiences using concepts like sense, paradoxical element, event, and problem, as these concepts take thinking away from well-worn tracks of taken-for-granted thinking, feeling, and acting.

Mila’s narrative sparked my attention and led to the construction of this first vignette, with its paradoxical statement ‘I don’t care’ by a teacher who clearly demonstrates that caring is central to her beliefs and teaching practice. Fine-grained analysis using a range of theoretical concepts frames caring in this data as a particular problematic event concerned with entanglements and tensions among what is regarded as professional and unprofessional language in early childhood teaching. A second data excerpt attracted my attention where Mila’s warmth and positivity along with her responsibility to care for children’s wellbeing were evident. The second vignette was written using data from anecdotal observations and two short videoclips from the first occasion that I observed Mila in the early childhood centre, the subsequent research conversation between Mila and me (Mila Conversation 1), and a conversation where we re-visited the situation (Mila



Conversation 4). The vignette concerned her care for children within a routine of applying sunscreen to children before they go to play outside.

### Vignette 2: 'I'm the only person ...'

It is after lunch on a warm summer February afternoon in the large high-ceilinged room that is the inside space for the three to five years old children. The centre is in a converted house and the room is light and airy. There are double doors which lead to the large outside play area. About 20 children and five teachers have finished a busy, good-humoured lunchtime, sitting at low tables inside. During the children's lunchtime, teachers sit with children at the tables, chatting, helping, getting water bottles, and encouraging children to manage their food packaging. A child 'pops' a chip packet and everyone (including teachers) laughs – it's a bit of tradition here.

The children are now busy putting their lunch boxes away and playing inside as teachers tidy up the eating area so the tables can return to being places for play activities such as art and craft, and playdough. There is a steady stream of children in and out of the adjoining bathroom area and there is a buzz of children's voices. Many of the children are waiting to go outside to play but first they must have sunscreen applied to their faces, arms, and legs. Mila sits on the floor with the bottle of sunscreen, her back against the end of a shelving unit. Children line up in front of her. When Mila notices that one child's face needs to be washed before applying sunscreen, she says, "While you are waiting, it would be good to wipe all your delicious fruit off your face" (Mila Anecdotal observation 1). Later Mila explains to me that a playful approach is more likely to be effective with this child than an instruction, because "she needs to feel like she's the leader" (Mila Conversation 1).

Mila almost always takes responsibility for this task, as her colleagues dislike doing it. Mila doesn't dislike the suncreening routine, but she doesn't like how much time it takes.

She's happy to step up when nobody else wants to do it, as it's required for health and safety and it gives her an opportunity to have contact with each child. When Mila started teaching in this setting, the children strongly disliked having sunscreen applied, and resisted. Mila took a playful, fun approach by introducing the sunscreen bottle as 'Sunny the sunscreen', "here to keep you safe from the sun" (Mila Conversation 1). The children enjoy this and often ask Mila to "do Sunny the sunscreen" (Mila Conversation 1). Today the children line up happily to have their sunscreen applied before they go to play outside.

As each child approaches her, Mila takes some sunscreen in her hands, and rubs it into the child's arms. Then she gently applies sunscreen to the child's face in circular movements of her fingers and palms. While she applies the sunscreen, Mila chats in a calm, friendly voice to each child, making eye contact with them. Then to finish, she squirts a little sunscreen into the palm of the child's hand and reminds them to rub it into their legs. She is playful with the children: "I'm not going to go inside your ears!" (Mila Anecdotal observation 1). She draws on each child's hand with a pen to show they have sunscreen on and then they are allowed to go outside.

Mila rubs sunscreen onto four-year-old Tessa's (pseudonym) arms and gazes at her face as Tessa smiles at her and talks about her dancing. Mila asks, "What kind of song did you listen to at your dance lessons?" (Mila Videoclip 2). Tessa responds, and the conversation continues, with lots of animated happy expressions on Tessa's face and calm attention on Mila's face. As Mila gently rubs sunscreen onto Tessa's face, Tessa smiles and Mila gazes at her while they continue to talk to each other. Tessa offers to show Mila her dancing and Mila says she would love to see that. Mila suggests that once she has finished suncreening the children, they could go outside where there is more space, so Tessa can show Mila her dancing. Mila asks about Tessa's friends who might like dancing and Tessa

names them. As they talk, Mila puts her finger on the pump of the sunscreen bottle. Tessa brings one hand up to the nozzle and presses her other hand on top of Mila's hand. Together they squirt some sunscreen into Tessa's hand and then she goes to touch her face with it. Mila smiles and reaches out her hand, reminding Tessa that her face already has sunscreen and that she can rub her sunscreen onto her legs.

Mila enjoys working with Tessa. Tessa is very expressive, and she loves "singing in an opera tone of voice" (Mila Conversation 1). Mila enjoys being playful with Tessa, greeting her by singing, "Morning, Tessa" 'operatically', which Tessa loves. If Tessa expresses grumpiness, Mila can cheer her up by saying, "You're doing that grumpy face" and Tessa's face "changes completely" (Mila Conversation 1). Mila enjoys Tessa's originality:

she's an absolute darling, she's (Alison: Yeah, she's delightful) all the time, ... like ... the way her mind works really fascinates me and I love, I never know what she's going to say, and I always love what comes out. No matter how quirky it is, it's definitely her. (Alison: Yeah) It's not been influenced. (Mila Conversation 1)

### Research-assemblage

Early one evening at the beginning of March, Mila and I meet for our first research conversation. We talk about her interactions with children when applying sunscreen, as we watch the videoclip of Tessa and Mila. As we begin to watch the videoclips of Mila and the children in the suncreening routine, Mila tells me, "I'm the only person who really ..." (Mila Conversation 1). I recall Mila telling me earlier that she almost always takes responsibility for this routine. Mila's colleagues dislike suncreening: "everyone else complains about how much they dislike doing it. I don't dislike doing it. I don't like how long it takes, but I don't dislike doing it" (Mila Conversation 1).

Mila often takes responsibility for this routine: “Because I think you make sure you have contact with all the children in the day and they always respond really well” (Mila Conversation 1). Referring to the videoclips, I observe that Mila engages with each child with warmth and attention through eye contact and conversation. When I ask Mila how she makes the routine pleasant for the children, she replies, “I don’t know” (Mila Conversation 1). I ascribe caring and nurturing to Mila’s sunscreen routine, describing it as a “nurturing sort of experience” with an underlying expectation that children would comply with this necessary routine: “You were gentle, but it was going to happen, and there wasn’t anybody that I saw that you needed to persuade” (Mila Conversation 1).

When Mila first came into this early childhood setting, many of the children disliked the suncreening routine. Mila playfully introduced the sunscreen to the children as a funny character, Sunny the sunscreen. The children responded positively to this playful approach, and still ask Mila to “do Sunny the sunscreen”:

when I first came into that room, man, they did not want sunscreen on. (Alison: Wow) Like it was a really big thing for them to have sunscreen on and they kept screaming and crying. (Alison: Oh, wow) So every time I pressed the top of the sunscreen I used to go, ‘Hi, I’m Sunny the Sunscreen and I’m here to keep you safe from the sun’ ..., so they always wanted me to press the top ‘cause they’d think it was a funny game, and everybody in the line’d be laughing. (Alison: Yeah) And even some of them today, today I was doing it again, and they were going, ‘Do Sunny the sunscreen!’ (Alison: Yeah) and that’s (Alison: So just making it fun, making it playful). Yeah, trying to make it (Alison: Yeah), and they’re all, they’re all really responsive. It’s just ..., it’s something every centre needs to do, and it takes so much time. (Mila Conversation 1)

Mila recounts an interaction with a parent who asked her about her sunscreen approach: “What do you do when you’re putting sunscreen on, ’cause he says the only person who’s allowed to put sunscreen on is you?” (Mila Conversation 1). Mila says she could not really identify anything special about what she does; even the Sunny the sunscreen approach is only used occasionally and isn’t obviously a necessary part of the routine for this child. I point out Mila’s characteristic caring approach: “You sit down, you look them in the eyes and you are caring, you care for them. And that’s probably not what, for many people it’s probably just a thing to be got over and done with” (Mila Conversation 1). Mila links her approach to the sunscreen to respect, to teachers’ health and safety responsibilities, and to the opportunity for her as teacher to make contact with each child.

The research conversation between Mila and me about the suncreening episode, provides entry points into the research assemblage. My desire to associate Mila’s caring behaviours with assumed ‘good teacher’ caring emotions is produced machinically within my researcher/teacher educator desiring-machine where relational professionalism is valued. Another connection may be made from the caring, responsible ‘sunscreening’ teacher subjectivity ascribed to Mila in this vignette to my expression of dislike of sunscreen (“I don’t like sunscreen, I think it’s horrible stuff”, Mila Conversation 1) and my (unexpressed) nagging discomfort that I might not be as careful and responsible about using sunscreen myself as I should be.

#### Analysis: ‘I’m the only person ...’

The analytic process again starts with a tracing-and-mapping rhizoanalysis, followed by a complex cartography using Deleuze’s concepts of series, event, paradox, sense, and problem. Mila’s emotions as involved with sense are explored through considering intense relations among verb infinitives associated with the situation in this vignette.

### Tracing-and-mapping

An entry point into the rhizomatic assemblage of this early childhood setting in this situation is the sun. Exposure to the summer sun in Aotearoa New Zealand is recognised as particularly harmful to skin, especially young children's skin, with possible serious consequences such as skin cancer from cumulative exposure. Molar lines of stratification in early childhood services' protocols require sunscreen to be applied to children's skin and sunhats worn outside for at least the period between October and April. This health and safety requirement is a responsibility that teachers and parents take seriously. Children are not allowed to go outside to play without sunscreen on during this period. Some children object to having sunscreen applied and sometimes provision needs to be made for children whose skin reacts adversely to sunscreen. Failing to meet suncreening responsibilities is professionally risky for teachers as parents are likely to be upset if their child gets sunburnt while in the care of the early childhood setting.

Aspects of caring in early childhood teaching that arise in this vignette concern tensions between caring for children's physical wellbeing (by applying sunscreen) and caring for their emotional wellbeing in the context of a routine that some children object to and some teachers avoid. The early childhood curriculum *Te Whāriki* (Ministry of Education, 2017) states: "All children have the right to have their health and wellbeing promoted and to be protected from harm" (p. 26). This teaching-assemblage produces sunshine as harmful, in tension with perceptions of benefits of fresh air, exercise, and interest associated with outdoor play, which is paradoxically associated with being in sunshine as a pleasant experience.

In the tension between harmful sun and beneficial outdoors play, sunscreen becomes a body that protects children's skin from harm now and in the future, resolving

tension and allowing children who have been ‘sunscreened’ to play outside. The materials of the spacious outside environment, with grass, mature trees, sand, water, climbing and other play equipment are produced as desirable and necessary resources for children’s wellbeing and learning. The trees provide shade and cooler places to play out of the sun. Having sunscreen on their skin is beneficial for children’s wellbeing as they can play outside protected from harmful effects of the sun. But for some children (many children when Mila started in this setting) the after-lunch suncreening routine (lining up, waiting, not being allowed outside until it is completed) decreases their capacity to act. They resist, “screaming and crying” (Mila Conversation 1).

Desire flows through assemblages machinically, producing reality, as bodies affect and are affected, and become-different. Desire flows among teachers and children wanting to escape or avoid the sunscreening routine, flows that are interrupted by desire channelled in social machines that constrain teachers and children and make the routine compulsory with serious consequences for non-compliance. Mila wishes to be engaged in more interesting learning activities with children but she is constrained to comply with health and safety requirements: “it’s something that we need to do, and I don’t mind doing, I mean it’s not something I love, you know. I’d rather be in a really engaging moment ... with the children elsewhere where there’s a bit more (Alison: a bit more going on) depth to it” (Mila Conversation 1).

The sunscreening routine as desiring-machine drives desire through relations among Mila’s body, the floor and shelving unit where she sits, the space and queuing children bodies, the pump bottle of sunscreen, palms of Mila’s hands smoothing sunscreen on children’s faces, the clock marking the passage of time, the centre ‘sunsmart’ policy, procedures that teachers must follow, Mila’s respect for health and safety of children in her

care, her wish to have contact with each child every day, the warmth of a summer's afternoon, and the smell of just-finished lunchtime. The machinic production of this desiring-machine could be interrupted by the flow of desire from a protesting child, or from a distracted colleague forgetting to check children's hands for Mila's pen mark and letting 'un-sunscreened' children out to play.

In the past, intensive affective flows produced surges of emotion marking children's resistance to the routine and teachers' irritation about a time-consuming, necessary, but unpopular routine. These eruptions formed lines of flight from the territory of sunscreen compliance, reterritorialised back into unwilling compliance before children could access outside play. A different sort of affective intensity and desire is produced in Mila's description of her playful Sunny the sunscreen approach. A line of flight escapes from the unpopular, irritating, compliance territory and is reterritorialised to a routine that children and Mila enjoy: "they always wanted me to press the top 'cause they'd think it was a funny game, and everybody in the line'd be laughing" (Mila Conversation 1). The new territory is one where children and Mila are relaxed and responsive to each other, and the suncreening routine happens without disruption. In this territory, Mila has 'sunscreening powers'. A parent asks her, "What do you do when you're putting sunscreen on, 'cause he says the only person who's allowed to put sunscreen on is you?" (Mila Conversation 1).

The gaze between Mila and Tessa as they talk about Tessa's dancing and apply sunscreen together shows emotions and caring produced within relations of the rhizomatic assemblage of the early childhood setting. A screenshot from the videoclip of this interaction shows Mila and Tessa smiling at each other. Mila has her hands cupped around Tessa's face, as she smooths sunscreen onto her skin. The rhizome can be followed nomadically from Tessa's and Mila's gaze to their hands pressing the pump of the sunscreen



bottle together, and to Mila's gentle reminder to Tessa to put the sunscreen on her legs.

Data can be palpated about Mila's emotions, which cannot be definitively identified. Mila's emotions are suggested by her body language, facial expression, attentiveness, and tone of voice. During the research conversation, Mila describes her enjoyment of working with Tessa: "the way her mind works really fascinates me and I love, I never know what she's going to say, and I always love what comes out, no matter how quirky it is, it's definitely her" (Mila Conversation 1).

#### Complex cartography using series, paradoxical element, event, and sense

Following a complex cartographic process, a signifying series of propositions and a signified series of denoted things, manifested subjects, and signified states of affairs are drawn from the data excerpt. Emotions are produced as sense in intensities in relations among verb infinitives such as: to care, to keep safe, to hold warmth and affection for children, to take responsibility, and to respect children and colleagues. A paradoxical element, Mila's utterance 'I'm the only person...', interacts with the series to produce sense in a problematic event concerned with caring in early childhood teaching.

A signifying series of five propositions were selected from utterances by Mila during the research conversation discussing the anecdotal observations and videoclips of the suncreening routine. The propositions are listed here:

1. Yeah, everyone else complains about how much they dislike doing it. I don't dislike doing it. I don't like how long it takes, but I don't dislike doing it because I think you make sure you have contact with all the children in the day (Mila Conversation 1).
2. When I first came into that room, man, they did not want sunscreen on. (Alison: Wow) Like it was a really big thing for them to have sunscreen on and they kept screaming and crying (Mila Conversation 1).

3. I think definitely we need to respect everybody, be careful what you're doing, make sure. Because it is health and safety (Mila Conversation 1).
4. Every interaction I have with her, I really enjoy (Mila Conversation 1).
5. She's an absolute darling, she's, (Alison: Yeah, she's delightful) all the time ... The way her mind works really fascinates me and I love, I never know what she's going to say, and I always love what comes out, no matter how quirky it is, it's definitely her. It's not been influenced (Mila Conversation 1).

The signified series of states of affairs is denoted by the propositions ('it is this', truth and falsity), manifested in subjects (beliefs and desires of who speaks, veracity and illusion) and meanings signified as conditions for truth (implies, therefore, if ... then...). The things denoted by the propositions are individuations actualised in assembled affective relations, including: children, teachers (Mila and her colleagues), inside space, sunscreen, times, centre 'sunsmart' policy and procedures, curriculum expectations that children's physical and emotional wellbeing will be cared for, parents' expectations, children resisting by screaming and crying, and the touch of Mila's hands smoothing sunscreen onto children's arms and faces.

The subject that is manifested in the propositions is Mila as a human individual with responsibilities and accountabilities, as well as skills, knowledge, and dispositions of an early childhood teacher. Mila is manifested with beliefs and desires about children's and her colleagues' wellbeing, the importance of health and safety requirements, and beliefs about respect, relationships, and interactions with children. She is produced as a subject with roles and responsibilities as an early childhood teacher for care and education of children, who is willing to step up for colleagues who dislike and become irritated by the sunscreen routine,

responsive to children, and with capacity for creativity, warmth, and affection in her teaching interactions.

The meanings or significations are the conditions for truth expressed by the propositions. The first three propositions have truth if teachers are understood to have responsibilities for health and safety routines which they and children might dislike and that children might resist. At the same time, teachers are expected to respect and care for children, attending to their physical wellbeing by applying sunscreen and their emotional wellbeing through the opportunities for interactions during the suncreening routine. The fourth and fifth propositions imply that the suncreening routine provides children with affection, warmth, and responsive and consistent care in enjoyable interactions with teachers. Within the suncreening routine, warm and trusting relationships between teachers and children can be deepened through verbal and non-verbal aspects of interactions, including conversations, facial expressions, and touch.

#### *Paradoxical element*

Within the pair of signifying and signified series, Mila's utterance 'I'm the only person ...' is paradoxical. Mila usually takes responsibility for this routine because her colleagues dislike it. She overcomes children's resistance to the routine by entertaining them and by demonstrating caring warmth and affection towards them. But her colleagues also show affection, warmth, and consistent care towards children in their interactions. It is paradoxical that Mila manages her dislike of the time the routine takes and her preference to be engaged in more enjoyable learning activities with children by taking responsibility for the routine and engaging creatively within it, thus allowing her colleagues to engage with children in ways they prefer. The teachers' collective responsibility for ensuring children have sunscreen before playing outside is met through Mila being (usually) the only teacher

undertaking the task. As the paradoxical element 'I'm the only person ...' passes through the series of propositions, sense is produced through intensities (some experienced and expressed as emotions) among infinitives such as: to care, to keep safe, to take responsibility, to respect, and to enjoy interacting with children.

### *Event*

What happens in this vignette is one actualisation of the event. Mila's actions and words as she applies sunscreen to lined-up children produce and are produced by affect and desire within complex rhizomatic networks of relationships. When the sense produced by this actualisation of the event is thought through as variations in intensities among infinitives, an idea of what the event might be (have just being, about to become but never happening now) may be grasped (palpated, sensed). The event concerns teachers negotiating tensions among ways of caring for and respecting colleagues and children and could be counter-actualised in other, previously unthought ways. Sense is difficult to articulate on the frontier of language and states of affairs; words are inadequate. Emotions are partially registered in bodily sensations and articulated in words, mixed up with precise and vague memories, thoughts that link to and associate with other thoughts, sensations, relationships, and experiences. Aspects of emotions involved with sense are sensed as intensities but cannot be articulated.

In the vignette, Mila has taken on the caring responsibility for suncreening children before outside play because she understands her colleagues' dislike of the routine and because she feels warmth and affection towards the children. To care for children's physical and emotional wellbeing, she has developed the routine into a playful, friendly time which is peaceful and relaxed. She regards suncreening as a care moment for these children and

considers how she would like to experience being cared for if she was a child: “I make it so I enjoy it, so the children enjoy it” (Mila Conversation 4).

As the paradoxical element ‘I’m the only person ...’ passes through the series, Mila’s emotions are involved in the production of the event as sense. Her emotions cannot be directly experienced by me as researcher and can only be partially articulated by Mila, so can only be suggested, guessed at, or palpated. Rather than trying to find out that Mila’s emotions are this or that (denoted), how her individuality is manifested, and how her emotions are caused by or cause (signifying) this or that meaning, it is more productive for this research to explore the sense produced in this complex set of relations. However, this is very difficult to express in words. The surge of emotion described by Mila when children resisted suncreening, “screaming and crying” provides a singularity, a bottleneck or foyer where ways to counter-actualise the event are available. One actualisation was what Mila described, using playful strategies and warmth and affection to make the routine peaceful and happy. Another actualisation has since occurred in the centre, where a suncreening ‘station’ is set up and children have responsibility (under a teacher’s supervision) to apply their own sunscreen (Mila Conversation 4).

### *Problems of caring*

Events reside in problematic fields where a problem is not resolved but needs to be addressed and explored as it returns in different forms. In analysis of this vignette, emotional, physical, and ideal tensions suggest paradoxical questions that provide signposts to problems of caring that resonate through early childhood assemblages. There are emotional tensions in this vignette between Mila’s ambivalence towards the time-consuming nature of the routine, her colleagues’ strong dislike of suncreening, children’s (former) dislike and resistance, Mila’s feelings of warmth and affection towards children,

and her wish to provide a peaceful and happy routine for her and the children. Physical tensions arise in the control of children's bodies as they are restricted inside and lined up to have sunscreen applied to their skin. Mila's body is also restricted; she sits on the floor leaning against the wall of a shelving unit for a long time until all (about 20) children have had sunscreen applied. Ideal tensions are present among health and safety requirements and curricular expectations that teachers will keep children safe from harm with affection, warmth, and consistent care. Teachers are also committed to enhancing children's learning by engaging with them in learning-focused experiences and the suncreening routine, with seemingly little learning to be gained, takes time away from this teaching and learning.

A paradoxical question that arises from the analytical discussions of this vignette might be:

How can an effective caring routine be sustained in an early childhood setting if only one member of the teaching team engages in it?

This question provides clues to underlying knotty unresolvable problems that recur for early childhood teachers. As for the first vignette ('I don't care'), the problem of professional caring in early childhood teaching arises. How is it possible for teachers reconcile caring in the multiple senses of keeping safe from harm and holding warmth and affection for children, when a compulsory caring routine is disliked and resisted by both teachers and children? The infinitives, to care, to keep safe, to hold warmth and affection are in tension here, producing sense beyond the denotation, manifestation and signification, and involving emotions as part of the significance or importance, the value, or how this matters. The problem of sustaining effective professional caring routines in face of resistance from colleagues and children involves tension among infinitives, to care, to respect (children and colleagues), and to take responsibility. In this case, Mila's taking responsibility extends from

stepping up and engaging in the routine that her colleagues dislike, to making the experience enjoyable and peaceful for her and the children, and to being playful. This suggests that the infinitive 'to play' adds intensity to the event.

### *Creative experimentation*

To complete this section of analysis, cracks and fractures are sought that allow new ways of becoming to be explored in this problematic field. There are three actualisations described here: the initial situation of teachers and children carrying out the routine despite disliking and resisting it; Mila's solution of taking responsibility and making the routine enjoyable; and the subsequent solution of a sunscreen station where children apply their own sunscreen. None of these is the one right solution, and there will no doubt be other solutions when the problem recurs, in this or other early childhood settings, with these or other teaching team members and children, with this or other care routines. Teachers' emotions will be involved in all these actualisations and counter-actualisations, in complex ways that go beyond representational denotation, manifestation, and signification, to the realm of sense on the frontier of language and states of affairs, where emotions are experienced and expressed in incompletely sensed and articulated ways.

### **Superimposing maps and plugging back into the tracing**

In this chapter, tracings of webs of molar stratifications and molecular striations are enmeshed with mappings of assemblages, series, events, problems, tensions, and sense in a complex cartographic analysis. Mila's emotions are produced and productive within complex relationships and dynamic flows of affect and desire that are enabled and constrained in intricate ways. The next steps in this complex cartography are to superimpose maps from analyses of the two vignettes onto each other and plug the maps back into the tracing of molar stratifications and molecular striations. The concepts of sense,

events, and problems encounter concepts of molar and molecular lines and affective flows, and something happens to how emotions are understood to function, to produce and be produced within early childhood assemblages. Emotions (as a sort of sense) appear as always-present parts of complex and convoluted processes, produced by affect and desire as incorporeal effects lingering between language and things, significant and mattering but impossible to specify adequately in words or register adequately in bodies.

‘I don’t care’ and ‘I’m the only person’ are paradoxical elements that produce change in the relationships between series of signifying propositions and their corresponding series of signified states of affairs in the two vignettes. They are contrary to assumptions of good sense and common sense about caring early childhood teachers. An early childhood teacher who does not care and an early childhood teacher who takes sole charge (the only one who cares) of a responsibility that is collectively held by a teaching team seem rather nonsensical within usual ways of being early childhood teachers in Aotearoa New Zealand contexts. As they interact with series of propositions and series of states of affairs, they bring into question what professional caring means in early childhood teaching.

The assemblages of the two vignettes can be put into relationship with each other, with some shared components and relationships, such as children, teachers, play materials inside and outside, health and safety rules and policies, and the centre culture of respect and caring for each other. The ‘I don’t care’ assemblage incorporates teachers’ supervision responsibilities and surveillance of each other, and specific equipment and materials, such as a wooden box hiding children bodies, and mixtures of bark, rice, and water. The ‘I’m the only person’ assemblage incorporates sunlight and the danger it presents for children’s skin, the sunscreen cream, the touch of teacher’s skin and children’s skin, and shared talk and gaze between teacher and child.



Mila is manifested as an early childhood teacher subjectivity, responsible and professionally caring as she negotiates tensions presented in these teaching situations. There are tensions in the 'I don't care' situation between Mila's exclamation and language regarded as professional, and between the children's carrying out of their plan to throw material over another child and the culture of respect and caring that Mila values in the centre. In the 'I'm the only person' situation, there are tensions between the sunscreen routine being necessary to keep children safe and being disliked and resisted by children and teachers, and between the teaching team having a collective responsibility for the routine but one teacher taking most of the responsibility for the routine, within a centre culture of respect and caring.

The verb infinitive 'to care' is significant in both situations in the production of sense of emotions and problems of caring in early childhood teaching. In the 'I don't care' situation, to care relates with other infinitives that contribute to the sense of caring: to watch, to teach and to guide; in the 'I'm the only person' situation, to care is associated with senses of caring: to keep safe, to hold warmth and affection, to respect children and colleagues and to take responsibility. Alongside the 'to care' series, the 'I don't care' situation holds another set of infinitives: to be affected emotionally, to respond emotionally, to regulate emotions and to act and speak professionally. Alongside caring in the 'I'm the only person' situation is another series: to play, to enjoy interacting with children, to respect and care in community.

Emotions are produced as sense when there are changes in intensities among verb infinitives in the two situations. Sometimes emotions are described or expressed as language in the vignettes; emotions are also expressed as sense produced from intensities between infinitives. Some emotions are named by Mila in these data excerpts. Others are

suggested by tone of voice, facial expressions or gestures, and sometimes palpated by me as researcher from a combination of these clues and my knowledge and experience. For example, the following passage from the first vignette contains emotion named by Mila, and emotions palpated by me, on the basis of other clues:

The child gets a large amount of bark, water and rice over her face and body, including in her mouth. She is very upset and crying. Mila feels horrified at this “conniving behaviour”. She feels upset for the children, who haven’t met her expectations of being responsible and caring. (Mila Vignette 1)

The corresponding passage from the research conversation is as follows:

Mila: And then I heard them say she is coming let’s get her, let’s get her in the eyes (*Ooh*) and they threw it and I thought oh, my emotions were quite, you know, I was thinking things that I probably shouldn’t have been thinking like how very dare you, that is...

Alison: What is, how would you name that emotion?

Mila: If I saw that, somebody doing that I thought that was very conniving behaviour and, just, I was really quite upset for the girls that were doing it to have, I had higher expectations... (Mila Conversation 2)

In this example, emotions are produced as sense in the intensities between the infinitives to care, to watch, and to guide.

The final move of this analytic venture explores what happens when the maps produced in the analyses are plugged into the tracing of caring in early childhood teaching. In both vignettes, Mila engages with problematic events concerning ways of becoming for early childhood teachers as caring professionals: to negotiate tensions between responding emotionally and acting and speaking professionally; and to negotiate effective professional

caring routines in face of resistance from colleagues and children. As an early childhood teacher, her subjectivities, actions, and words are constrained by professional expectations. Teachers are positioned as providers and managers of relationships that maintain children's physical and emotional wellbeing and effectively supports their learning. These expectations as tracings may be plugged into the mapped tensions Mila negotiates in the vignettes.

In the 'I don't care' situation, Mila's emotions are affected by the sense produced in intensities among verb infinitives to care, to respond emotionally, to guide, and to act and speak professionally. *Te Whāriki* states the expectation that teachers will guide children's behaviour positively: "strategies that promote positive behaviour for learning are used to prevent unacceptable behaviour and support the learning of new behaviours, social skills and competencies" (Ministry of Education, 2017, p. 34). Teachers are expected to use these strategies within positive supportive relationships, as they "engage in meaningful, positive interactions to enhance children's learning and nurture reciprocal relationships" (Ministry of Education, 2009a, p. 9). Mila struggles to resolve tensions among her responsibilities to care for and guide children effectively, to nurture a culture of respect within the centre, and to respond emotionally and professionally in a upsetting teaching situation.

In the 'I'm the only person' situation, Mila experiences tensions in intense relations among verb infinitives to care, to keep safe, and to hold warmth and affection in sunscreening routines where verb infinitives to respect children and colleagues and to take responsibility have also come into play in colleagues' and children's dislike and resistance of the routine. The cartographic analyses can be plugged back into the map of professional expectations, including the requirement that children have their health and wellbeing promoted and are kept safe from harm (Ministry of Education, 2017). Expectations set out in centre health and safety policies and procedures, as well as expectations regarding

working in teaching teams are also involved. Early childhood teachers negotiate complex professional terrains and this analysis has indicated some aspects that are negotiated in everyday teaching situations. Sense produced from intense relations among verb infinitives that are immanent within these situations show how emotions and ways of becoming shape each other in problematic events of caring in early childhood teaching.

## Conclusion

In keeping with Deleuze's moral philosophy (Williams, 2008), this research seeks new ways of becoming and opportunities for creative experimentation in the locality of Mila's teaching-assemblage rather than general answers for all early childhood teachers. The Deleuzian, recurring problems of caring that have arisen in this analysis may be similar to those faced by other teachers at other times in different settings. This combination of two mapped situations plugged into a particular tracing of early childhood caring provides possibilities for lines of flight that deterritorialise and then are reterritorialised, potentially as territories that are different from formerly. Opportunities for deterritorialisation and reterritorialisation will be different in other situations. The challenge that we are all faced with, and that Mila rises to, is "to become worthy of what happens to us ... to become the offspring of one's event" (Deleuze, 1969/1990, p. 154).

In these situations, Mila (as a human individual being continuously individuated from virtual potentialities) is faced with problematic events of caring in early childhood teaching, which may return at other times in different forms: to negotiate tensions between responding emotionally and acting and speaking professionally; and to negotiate effective professional caring routines in face of resistance from colleagues and children. She approaches these problems with courage, to become worthy of her events. She discusses the 'I don't care' situation with me (knowing that this means a wider audience) although she

feels deeply uncomfortable about it. She has discussed her feelings about the situation with her employer and colleagues and remains emotionally conflicted about it. She continues to negotiate the tensions. She maintains her big picture of an early childhood community with a culture of respect and caring, and she is careful, caring, and strategic in the ways she guides children towards this vision.

Within the suncreening routine, Mila continues to negotiate tensions among ways of caring for and respecting others. She experiments creatively with a routine that children and teachers dislike and avoid and changes this into a time of warmth and affectionate caring while meeting her obligation to keep children safe from harm. As other teachers continue to dislike the routine, Mila becomes 'the only person', the teacher who usually takes responsibility for the routine. When I return several months later to talk further with Mila about the data excerpts (Mila Conversation 4), the next spring and summer suncreening period has started. The routine has now changed to a suncreening station where children apply their own sunscreen with a supervising teacher who is less involved in the routine than Mila was. The deterritorialising process that started with Mila's creation of Sunny the sunscreen and her warmth and affection within the routine has been reterritorialised into a routine that requires less teacher involvement. Mila still faces tensions among ways of caring for and respecting others in her relationships with colleagues and children as she negotiates effective professional caring routines in face of resistance from colleagues and children. There may well be further lines of flight in the future as she courageously explores other possibilities for deterritorialisation.

This chapter has explored ways to creatively experiment with possibilities for thinking, feeling, and acting differently in early childhood teaching in Aotearoa New Zealand. The significance of professional caring in relation to subjectivities and emotions has

been considered through analysis of a data excerpt using a range of theoretical concepts. Deleuze and Guattari's philosophy of constant change and becoming different urges us to "Seize the opportunity to think differently!" (Krejsler, 2016, p. 1475). Finding opportunities to do and think differently can be difficult when we are embedded in taken-for-granted assumptions where familiar subjectivities, surroundings, relationships, and practices might blind us to "the myriad impulses, cracks and fractures" (Krejsler, 2016, p. 1476) that open up to possibilities that surround us. Deleuze and Guattari (1980/1987) advise: "Lodge yourself on a stratum, experiment with the opportunities it offers, find an advantageous place in it, find potential movements of deterritorialisation, possible lines of flight, experience them" (p. 178). Not all practices need to be done differently; the challenge is to become aware of constraints that go unnoticed, ways of being that are assumed to be normal and right, that go unquestioned, and to seek opportunities for creative experimentation (Krejsler, 2016).

## Chapter Six

### Caring deeply and complexities of loving: Ginny

#### Introduction

Caring and emotion have been established in previous chapters as critical aspects of early childhood teaching and this argument extends into this third findings chapter, building from tracing-and-mapping analyses of the landscape of caring and emotions in early childhood teaching in Aotearoa New Zealand based on focus group discussions and a complex cartographic analysis of data from observations and research conversations with Mila. Drawing on ideas from Deleuze and Guattari, emotions are conceptualised using the concept of sense and professional caring as a recurring Deleuzian problem in early childhood teaching. In this chapter based on Ginny's data, deeply caring or loving in early childhood teaching emerges as a topic.

Two vignettes of teaching situations experienced by Ginny at times when I was present in the early childhood centre form the focus of this chapter. Both occasions are partially captured in brief videoclips, some written anecdotal observations, and in transcripts of research conversations. Ginny's narratives, with details added from observations, videoclips, and discussions, are not understood as transparent accounts of 'what happened'. Ginny's teaching-assemblage encounters the research-assemblage, which includes the data generating and analysis methods, researcher subjectivities and experiences, present and past relationships and roles of researcher and participant, and theories, concepts, assumptions, and expectations comprising the research study. Ginny works with several colleagues and the youngest children in the centre, with up to ten or eleven infants and toddlers who are mostly under two years of age. Ginny's first vignette

comes from my first visit to observe her in the early childhood centre. Quoted words come from an anecdotal observation (Ginny Observation 1), videoclips (Ginny Videoclip 1 and 2), an email sent by Ginny after my first visit (Ginny Email 1), and our first and second research conversations (Ginny Conversation 1, Ginny Conversation 2).

### Vignette 1: 'I do feel sad for them'

It is 10.30am, one summer day in mid-February, in the infants' and toddlers' room in the early childhood centre. It is a warm day but a pleasant temperature inside the infants' and toddlers' space, a small area divided from the children from the next age group by a low barrier. There are around eight children and three teachers in the space. Ginny feels drawn towards working with infants and toddlers. She connects with them at a deep level and feels very aware of their state of wellbeing: "I feel very connected to the children, so much so that I find myself feeling really upset or stressed when a child becomes unwell" (Ginny Email 1). Ginny feels that she is attuned to the children she cares for and often can tell when they are becoming unwell:

Everyone at work laughs at me ..., they say, 'Oh, you're like the doctor' (both laugh) 'cause I [will say], 'She doesn't look right', ... and then sure enough, something will happen. I'm getting really good with predicting, ... especially with our fulltime toddlers. I can predict that they're going to get unwell in a few days because of their behaviour or things they're doing. (Ginny Conversation 1)

Ginny feels strongly committed to caring for children when they are unwell. She will prioritise sitting with an unwell child while they wait for parents to take the child home, over other teaching responsibilities: "I would sit there with them for as long as they need it, and I wouldn't care what anyone thought of me, that's how I feel so strongly that they need



somebody” (Ginny Conversation 1). She describes herself as motherly in her teaching and sees the children and teachers as like a family.

Eddie (pseudonym) is a toddler who has been attending the centre since the beginning of the year, so he is still quite new, but he has built a trusting relationship with Ginny. When Eddie’s father brings him to the centre this morning, he tells Ginny that Eddie’s mother has gone into labour. Ginny notices that Eddie seems quiet and withdrawn this morning: “I knew something was off with him” (Ginny Conversation 1). She thinks he must be feeling worried about his mum. While he is a shy boy, he is usually happy at the centre, “a fun wee boy”, who will interact with Ginny “on the sideline” of whatever is going on. Eddie is not smiling today, and Ginny feels concerned about him as he is ‘not himself’: “to not interact at all like he was, that was weird” (Ginny Conversation 1).

Together with two colleagues, Ginny works with six children engaged in a painting activity at a low table. The table top is covered with paper and the children are using rubber rollers and their fingers to make patterns. Ginny says to a child, “Wow, look at that, it’s sparkly, look at the sparkles” (Ginny Observation 1). Ginny pats her fingers in a fast rhythm on the table, making eye contact with children, and a child copies her. Eddie and another child watch as Ginny makes finger marks with the paint. Ginny notices that Eddie is just sitting watching and decides that he is feeling unsure and confused about his mother. As the children start to move on from the painting activity, Ginny helps them wash their hands and reminds them to put their paper towels in the rubbish bin.

One of Ginny’s colleagues has put on some music and is dancing with the children. Ginny squats down by Eddie at the painting table. She says, “Still going?” (Ginny Observation 1) and makes a pattern in the paint with her fingers. “Music, dancing”, Ginny says to Eddie, and goes over to the dancing children. Then she returns, squats down by

Eddie and invites him to come with her, encouraging him, “Yeah, that’s good, stamp your feet” (Ginny Observation 1). Eddie stands and watches the children while Ginny wipes his hands with a damp cloth. Ginny is attentive to Eddie and sings along with the music, “Mrs Bunny stretches ...”. Ginny puts the cloth away then offers her hand to Eddie while showing him some dancing ribbons on a stick. Eddie looks at the ribbons and Ginny looks at his face to check his response. Eddie lets go of Ginny’s hand as if to take the ribbons then takes her hand again. They walk over to the group of children. A ‘Jack-in-the-box’ song has begun when Ginny and Eddie join the dancing children and the teacher. Ginny kneels while looking up at Eddie, who keeps hold of her hand while looking around. Ginny touches his leg gently, looks into his face, then gently pats his tummy with one hand and rubs his back with her other hand. She speaks to another child about Eddie feeling sad today.

Later, at lunchtime, Eddie doesn’t want anything to eat, which is very unusual for him. Ginny thinks, “That’s so weird, ‘cause he usually scoffs his yummy food his mum gives him” (Ginny Conversation 1). Her colleague picks Eddie up and notices that he has a temperature. They quickly get a thermometer and are shocked to realise that he is running a high temperature. Ginny and her colleague feel very concerned for Eddie and worried about who can look after him as both his parents are at the hospital. Ginny remembers that Eddie’s grandmother has come from out of town to look after him. When she checks his enrolment information, she is very relieved to find that his grandmother is an emergency contact. She quickly phones her to explain that Eddie is not well. Eddie’s grandmother is quite flustered and unsure about how to care for Eddie: “But I don’t know what to do! I don’t know, I don’t know anything about this” (Ginny Conversation 1). When she arrives to take him home, Ginny gives him some Pamol in front of her to bring the temperature down (adhering to health and safety policies about giving children medication). She reassures

Eddie's grandmother that it is fine to phone the centre and ask for advice: "Yeah for sure, come down if you need to, we'll help you out .... If you need advice just ring us or anything. We're here to help you" (Ginny Conversation 1). Eddie recovers from his illness in a few days.

### Research-assemblage

I visited the centre one day in February 2017 for the first set of observations. During the morning I wrote an anecdotal observation and recorded two short videoclips featuring Ginny and a toddler, Eddie. When I sent Ginny the written observation before our first research conversation, she emailed me to explain that she had felt increasingly concerned about Eddie during the morning. She initially thought that he was worried or confused, but later realised that he was unwell: "I felt really sad for him he must have actually been feeling unwell all morning and I put it down to being confused about his mum! It also assured me when I feel like something is off, to trust these feelings!" (Ginny Email 1).

Our research conversation weaves Ginny's narrative with my written and video recorded observations, Ginny's email to me, and my memories of the occasion. These multiple data sources produce something different than Ginny's narrative alone would have, for example how important to her subjectivity as a caring teacher is her attunement to children who are beginning to be unwell. During the research conversation, Ginny and I watch two videoclips: one as Ginny wipes paint off Eddie's hands and Eddie takes Ginny's hand; and the other when they are with a group of dancing children and Ginny is attentive and reassuring to Eddie, patting his tummy and rubbing his back. Ginny is quite emotional when she watches these videoclips. When the second videoclip starts, Ginny says, "Oh, I can't watch this" (Ginny Conversation 1), then reassures herself that he is all right. I also reassure Ginny that she is caring for Eddie well: "But you in your face looked really attentive

to him, and the physical comfort too. (Ginny: “Poor wee man”) ... He was in good hands and if he’d been at home ... it probably would have taken them a wee while to realise that he was off colour as well” (Alison, in Ginny Conversation 1).

I affirm Ginny’s caring as a teacher, making links between her increasing concern about Eddie and her attunement to the children in her care. I link a comment from Ginny’s email “perhaps it’s because I am a mother” to her knowledge of the children in her care: “You know them so well. It’d be the same with your own children, wouldn’t it? (Ginny: It is, yeah). You’d know as soon as they weren’t themselves, that’s what they say, isn’t it? ‘She’s not, she’s not herself’” (Alison, in Ginny Conversation 1).

Ginny’s voice is very animated when she tells the story of Eddie’s morning and how she responded to his unwellness and communicates her emotional tone of empathy and concern: “but I at the time was just trying to be like, ‘Oh poor wee man’. Like, you know, he’s worried! And trying to make it fun for him, but nothing seemed to be working and that was so strange...” (Ginny Conversation 1). When Ginny tells me about realising that Eddie is unwell, her voice communicates emotional intensity:

He was ... very very hot and he had a fever, and then it was like (breathes in sharply), ‘Who do we call?’ ‘Cause mum and dad are at the hospital (Alison: Yeah, they’ve probably got other things on their mind right now). I can’t call them, and I’m thinking, ‘Oh my goodness!’ (Alison: And what happened next?) And so ... I knew that his grandma, who doesn’t live here, but who’d come down for the birth was here, and I was thinking, ‘Please be a contact, an emergency contact’ and sure enough she was! (Ginny Conversation 1)

### Analysis: 'I do feel sad for them'

Analysis of this first vignette constructed from various sources of Ginny's data follows the same course as in the previous chapter exploring Mila's vignettes: a tracing-and-mapping analysis is followed by a complex cartography using Deleuze's concept of sense and associated concepts. In the final analytic move, the tracings of official professional expectations are plugged into the maps of the cartographic analyses.

### Tracing-and-mapping

A rhizomatic assemblage has multiple entry points and multiple possible ways through the assemblage, following affective flows. This mapping starts with the illness affecting Eddie's body. The nature and cause of the illness is unknown but it affects Eddie's body by raising its temperature. Ginny's colleague notices Eddie's high temperature when she picks him up, producing shock and concern in the teachers. During the morning, Ginny notices other affects from the illness on Eddie's body's capacity to act, to feel, and to desire: he is withdrawn, not smiling, not participating in play, and not interested in eating. Desire driving Eddie's usual ways of participating in life in the early childhood centre is interrupted by the illness desiring-machine that produces the actuality of a sick body.

Eddie's body, the illness and its effects on Eddie's body, mind, and behaviour are assembled with relations of home and family and with Ginny and relations that constitute the early childhood centre assemblage. In the affective upheaval as Eddie's mother prepares for childbirth, his parents arrange for Eddie to go to the early childhood centre, for his grandmother to take care of him later, and to go to the hospital themselves. Affect flows rhizomatically through Eddie's home and family to Ginny and the early childhood centre. Eddie and his father arrive and Ginny learns about what is happening at home. Desire to understand and explain what she observes drives an assumption that Eddie is affected by

being worried and confused about his mother when she notices that his behaviour is out of character. She feels uneasy and concerned, “trying to make it fun for him but nothing seemed to be working” (Ginny Conversation 1).

Ginny’s sensitivity and attunement to the children in her care is a valued aspect of her subjectivity as a teacher. As many infants and toddlers cannot tell Ginny in words how they are feeling, she depends on other non-verbal clues. Eddie does not have enough verbal language to communicate in words how he is feeling and he communicates his wellbeing through his behaviour: being quiet, uninterested in play or eating, and wishing to be held by a teacher; and his body communicates through its high temperature. Signs such as changes in children’s behaviour and demeanour affect Ginny and produce awareness of the state of their wellbeing. She is generally affected by children’s nonverbal clues to a higher degree than her colleagues, so she is often able to predict when a child is becoming unwell. Ginny feels shocked and surprised when she realises that she has misread the clues to Eddie’s unwellness and this reminds her, “when I feel like something is off, to trust these feelings” (Ginny Email 1). Ginny values the close caring relationships she has with the children in her care, “when they’re here they’re under my care and we’re a family” (Ginny Conversation 1).

Official documents that regulate and guide early childhood teaching emphasise teachers’ caring responsibilities to keep children physically and emotionally safe, with warmth, affection, and consistent care, while ensuring that relationships and experiences are focused on learning. As well as caring for and feeling concerned about Eddie, Ginny is responsible for working collaboratively with her colleagues to care for the other children present, overseeing sleeping, feeding, nappy-changing routines, and learning experiences during the day. Managing such expectations provides Ginny with opportunities to gauge Eddie’s wellbeing, through his lack of interest or participation in learning activities, even

when gently encouraged with affection, such as by handholding, attentiveness, gentle words, and rubbing and patting his body reassuringly. Eddie's illness becomes evident to Ginny and her colleague when they respond to his desire for reassuring contact: "Then my workmate picked him up 'cause he just wanted to be on somebody. And that was kind of strange too, and he was ... very, very hot and he had a fever" (Ginny Conversation 1). Molar stratifications come into play as Ginny is required to follow centre policies and contact Eddie's family. She is relieved to find that Eddie's records have his grandmother listed as an emergency contact. Ginny is constrained by health and safety regulations regarding administering medication and must wait for Eddie's grandmother to arrive before administering paracetamol to lower Eddie's temperature.

The landscape of professional caring in early childhood teaching in this situation can be traced through molar stratifications, such as official documents, regulations, centre policies, and molecular striations of practices and relationships in early childhood settings. Local practices may include chatting with parents about what is happening for the child and family outside the centre, having a key teacher or primary caregiver who is the first point of contact for child and family and who knows the child's nonverbal clues to their wellbeing, teachers talking amongst themselves about what they observe, and teachers willing to reassure and help an emergency contact person to cope with unexpected situations such as this one.

Desire in the desiring-machine of Eddie's illness erupts in a line of flight and escapes the web of molar stratifications and molecular striations that holds professional caring relationships in predictable patterns. A surge of emotion indicates a line of flight as Ginny responds to Eddie's high temperature with shock and surprise. Having a sick child with a high temperature in an early childhood centre is a dangerous deterritorialisation, and one

that Ginny must reterritorialise rapidly within centre policies and regulations regarding sick children. She is worried about contacting family, and relieved when she can reach Eddie's grandmother, administer paracetamol, and send him home with her.

Affective flows within assemblages and desire within desiring-machines provide conceptual resources to explore this teaching experience in ways that move thinking away from taken-for-granted impressions of autonomous, self-contained individuals making their way through life, and towards interconnectedness and affective relationships producing bodies. In posthumanist perspectives, bodies may be human or other-than-human, individuals made up of assemblages, or partial objects in relation that may or may not aggregate together into perceptible individuals. The next step in the analytic approach is to embark on a complex cartography using Deleuze's concepts of sense, series, paradoxical element, event, and problem, and seek further insights into how professional caring and emotions function in early childhood teaching.

#### Complex cartography using series, paradoxical element, event, and sense

Five utterances from Ginny in the research conversation and one utterance from an email form a series of signifying propositions. The corresponding signified series consists of bodies and states of affairs (denotations, manifestations, and significations) that the propositions refer to. Framed within a conceptualisation of emotion as a sort of sense, emotions are associated with both signifying and signified series. A paradoxical element is suggested, 'I do feel sad for them', which appears nonsensical but has its own sense. When this paradoxical element interacts with the two series, there is a feeling of things moving away from static taken-for-grantedness as sense is produced. Emotional, physical, and ideal tensions point the way to forming a paradoxical question and suggest an event (the inside of what happens) that has been actualised and may be counter-actualised in other creative and



experimental ways. A recurring Deleuzian problem regarding professional care, empathy, and love in early childhood teaching is constructed through this cartographic analysis, providing insights into this teaching situation and possibilities for responding in innovative ways to this problem as it continuously returns in new guises.

This signifying series of propositions consists of six utterances from Ginny's data:

1. You ... have to be ... much more aware of their emotions and that affects you, more so than with the older children on ... that next sort of level. And you have to be very aware that ... anything in their life can affect their day really greatly, and therefore affects our day as a teacher (Ginny Conversation 1).
2. I try to be ... as close as possible with them in that way, because at times I do feel ... sad for them, that maybe they're not getting that attachment to their parents, as much as what other children would. ... I just try and be that person for them (Ginny Conversation 1).
3. Everyone at work laughs at me ..., they say, 'Oh you're like the doctor' (both laugh) 'cause I [will say], 'She doesn't look right', really quickly, 'She doesn't look right' and then sure enough, something will happen. I'm getting really good with predicting, like especially with our fulltime toddlers. I can predict that they're going to get unwell in a few days because of their behaviour or things they're doing (laughs) (Ginny Conversation 1).
4. Especially when you're waiting or for them, you know, sometimes their mums or whoever can be quite a while before picking them up for some reason. And ... you can just see that they just need to know that they feel safe and so ... I do I feel, I get quite affected, as in ... I just want to be with them, ... 'cause I feel like that's the only way I can help them (Ginny Conversation 1).

5. I am sort of ... motherly in my teaching as well. .... When they're here they're under my care and we're a family and that's how I feel. I feel like, you know, they're here so much that we are a family. .... Obviously, it's a bit different than your own children (laughs), but ... I try to be in that that level for them (Ginny Conversation 1).
6. As I was observing Eddie's behaviour that morning, I was feeling really uneasy/concerned ... I knew he was not himself at all ... I felt really sad for him, he must have actually been feeling unwell all morning and I put it down to being confused about his mum! It also assured me when I feel like something is off, to trust those feelings! (Ginny Email 1).

A signified series of bodies and states of affairs are denoted, manifested, and signified by the series of propositions above. Things denoted by the propositions are individuations from assemblages and include: children and teachers, all the things that happen in an early childhood centre day, relationships and interactions, signs and communications of children's wellbeing and illness, early childhood policies and regulations regarding care of sick children, administering medication, and emergency contact records, and teachers' observing eyes and bodies in contact with children's bodies, registering skin temperature, and providing reassurance and affection.

Ginny is manifested by the propositions as a human subject in the role of a caring, sensitive, and responsible early childhood teacher. Her beliefs and desires in this series of utterances concern sensitivity and responsiveness to children's emotions and the diverse ways children communicate information about their wellbeing. She holds beliefs about and desires for close relationships between teachers and the children they care for, especially infants and toddlers.

Significations are meanings implied as conditions under which the propositions are true. A condition for the first and third propositions to be true is that teachers need to be sensitive and receptive to clues about children's emotions and wellbeing. The second, fourth, and fifth propositions are true if it is agreed that teachers of infants and toddlers should provide them with close relationships with a level of caring, safety, and trust that is similar to what they would experience within their family. The truth of the sixth proposition depends on the condition that teachers should trust their instincts and emotions about children's wellbeing, so they can meet their professional caring responsibilities. Verb infinitives associated with the sense in these propositions include: to care, to observe, to be attuned, sensitive and responsive. Changes in intensities among these infinitives produce sense, and a further indication of this occurs when a paradoxical element interacts with the series.

*Paradoxical element: 'I do feel sad for them'*

Ginny's utterance, "I do feel sad for them" is a paradoxical element proposed for this pair of signifying and signified series. She makes this utterance twice, once in the research conversation (second proposition) with reference to children who may not be getting as much attachment with their parents as other children, and once in her email (sixth proposition) with reference to Eddie when she misunderstood the reason for him being not himself that morning. The statement seems paradoxical in the context of Ginny's sensitivity and responsiveness to the children in her care and her commitment to close caring relationships with children.

Feeling sad for children who are cared in sensitive and responsive relationships with early childhood teachers who value professional caring seems nonsensical. The statement acts as an 'empty square' in the series of propositions and it seems unintelligible in the

context of early childhood teaching where quality caring relationships are in place. In the series of states of affairs, the paradoxical element acts as an occupant without a place. This would be something that could not find a place in the series of propositions, such as a child cared for in a motherly way by Ginny, who is still lacking the attachment relationship he or she needs.

Putting the paradoxical element in contact with the signifying series of propositions and its signified series of states of affairs provides more insight into how the paradoxical element can work and how sense is produced. The statement 'I do feel sad for them' opens questions about depth and nature of caring relationships between teachers and children. 'I do feel sad for them' disrupts the stability of the series of propositions and what the propositions signify in terms of meanings and expectations of teachers. The propositions give the message that children should be cared for by teachers who are sensitive and responsive to them, who know them well, and who are concerned for their physical and emotional wellbeing. The verb infinitives to care, to observe, to be attuned, sensitive and responsive do not produce high intensity in relation to the propositions and states of affairs. Most teachers could bring these dispositions to professional caring practices with infants and toddlers.

Bringing the paradoxical element 'I do feel sad for them' into encounter with the pair of series adds another set of verb infinitives, which have a higher charge of intensity producing sense: to care, to have deep connection with, to be a safe haven, to know really well, and to be absolutely dependable and committed in relationship. Although Ginny does not use the term 'love' here in this conversation, these verb infinitives are certainly linked to loving relationships between teachers and children. The sense produced from the changes of intensities from these verb infinitives in terms of Ginny's teaching experiences are

difficult to put into words and perhaps may be expressed by imagining the physical, intellectual, and emotional sensations in the relationship between Ginny and a sick child, sitting waiting for their parent to take the child home with the life of the centre going on around them: Ginny's arms encircling the child, the child snuggling in for comfort in the physical and emotional warmth between their bodies, and Ginny's reassuring words, as time passes.

Some more insight into how the paradoxical element 'I do feel sad for them' works is gained from another data excerpt from the same research conversation. Ginny tells of meeting a child and family outside the centre at a social occasion. When the child saw Ginny, she ran to her and "she just wrapped her arms around me and put her head, and she sat there for about half an hour" (Ginny Conversation 1). Ginny describes feeling sad about this: "It tore me, it definitely tore me. I thought, 'Oh my goodness, your parents are right there and really only get proper time in the weekends'" (Ginny Conversation 1). She expresses some reservations about very young children in early childhood settings for long periods: "Infants being in fulltime care [is] quite a new thing, and we haven't got any real research behind it to know the long-term effects" (Ginny Conversation 1). In our second research conversation, Ginny talks about a form of love in professional caring relationships in early childhood teaching, that establishes her commitment to deep connections with children but distinguishes them from the closeness of relationships with her own children:

I feel a connection that I would class as a form of love for my children at work and I think that's another way of switching your brain. It is sort of a switch, like you care, I care really deeply for my children at work and I feel their emotions and everything. .... [But] I don't have that deep, deep connection like I do with my [own] children.

That mother-child connection. (Ginny Conversation 2)

### ***Event and problem***

Putting the paradoxical element 'I do feel sad for them' in contact with the heterogeneous pair of series of signifying propositions and signified states of affairs brings into view some emotional, physical, and ideal tensions. These tensions can suggest the nature of the event that is being actualised here (and that could be counter-actualised in creative alternative ways) and a recurring Deleuzian problem concerning professional love and caring in early childhood teaching. Ginny experiences emotional tensions between the depth of her connections with children in her care and her sadness that they may not have the attachment relationships with their parents that other children do. She describes emotional tensions between the form of love she holds for the children she cares for and the loving connection she has with her own children. Emotional tension for Ginny is evident in the sixth proposition between her confidence in her sensitivity to clues to children's physical and emotional wellbeing and doubt raised about these skills when she misreads the causes for Eddie not being himself.

There are physical tensions between Eddie understood as sad, worried, and confused, and Eddie understood as unwell with a high temperature. For a sad child, reassurance and encouragement to participate in play may improve his wellbeing, but an unwell child requires teachers with a thermometer, some paracetamol, and contact with family to take him home for appropriate care. In the videoclip, Ginny's concern about Eddie's wellbeing is shown in physical tensions expressed in her body and facial expression. She bends over towards Eddie, gazes at him in concern and offers him her hand to hold. She communicates reassurance and encouragement physically with a smile, an invitation to join a music activity and an offer of some dancing ribbons.

Ideal tensions concern conceptualisations of care and the nature of relationships between teachers and children. Official documents that stratify the landscape of early childhood teaching and caring emphasise that relationships are learning-focused; however, *He Pou Tātaki* (Education Review Office, 2013) conflates learning with care for infants and toddlers with its recommendation that teachers use a pedagogy of care. *Te Whāriki* (Ministry of Education, 2017) requires that teachers keep children safe from harm and provide warmth, affection, and consistent care. Ginny's commitment to deep connections with infants and toddlers is in tension with these expectations. She is committed to providing sensitive and responsive connections based in deep knowledge of each child and respect for their physical and emotional vulnerability and fragility. She characterises these relationships as a kind of love, similar but not as deep as the attachment relationships children experience within their own families.

These emotional, physical, and ideal tensions, as well as tensions between the two sets of verb infinitives suggest an event and problem within this teaching situation. The first set of verb infinitives are available to most teachers: to care, to observe, and to be attuned, sensitive and responsive. The second set of verb infinitives requires more passionate commitment to relationships between teachers and children: to care, to have deep connection with, to be a safe haven, to know really well, and to be absolutely dependable and committed in relationships with children. These verb infinitives suggest that the event (the inside of what actually happens) concerns teachers providing infants and toddlers with close loving and caring relationships within early childhood settings. A paradoxical question suggested by these tensions might be: How can teachers provide infants and toddlers in early childhood settings with deep, caring attachment relationships, when loving and caring

relationships between teachers and children differ in nature from attachment relationships that children experience in their own families?

As with Mila's teaching situations analysed in the previous chapter, the Deleuzian recurring problem is concerned with professional caring in early childhood teaching. The problematic event for which this vignette is one actualisation can be framed as the problem of love in professional caring relationships with infants and toddlers in early childhood teaching. The problem will never be solved once and for all. Ginny's approach of creating deep connections through teaching that she describes as "motherly" and "like a family" is one solution, and she is happy with the relationships she has developed with children in her care. However, she is not completely satisfied with this solution to the problem, as shown in her expression 'I do feel sad for them' and her concerns about infants in fulltime care in early childhood settings.

### *Creative experimentation*

To be worthy of what happens to us demands that researchers using Deleuzian theories work with empirical material and theoretical concepts in the threshold where data and theory produce each other. Researchers seek other counter-actualisations of events and other solutions to Deleuzian problems through creative experimentation. Space, teacher to child ratios, group size, and physical premises in infant and toddler settings may be productive areas for attention to molar stratifications. The recent (and signalled government intention to extend on) provision of an increased period of paid parental leave may provide another solution. At a molecular level, key teacher, primary caregiving, and whānau shared caring approaches are all actualisations of the problematic event of love in professional caring of infant and toddlers in early childhood teaching.



The second vignette is also concerned with professional caring in Ginny's teaching-assemblage. This vignette is based on videoclips of Ginny working with a child, Kylie (Ginny Videoclips 3, 4 and 5), and our third research conversation (Ginny Conversation 3).

### Vignette Two: 'She feels like my child'

It is an autumn morning, cool outside but comfortable inside. There are two teachers (one of whom is Ginny) and about four children (infants and toddlers) in the carpeted play area. There are foam plastic 'noodles' (about a metre long) and balloons from an earlier activity, and music is playing softly. The area is quite small and adjoins the room for the next age group (two- to three-year-olds), so it can get quite noisy when there are a lot of children inside in both areas. When the maximum number of ten or eleven children are in this infants' and toddler's area, it gets very cramped and feels quite overwhelming for Ginny and the other teachers. Music is an activity that Ginny loves and often uses, but she is aware that the lack of space can mean that children do not have much choice about their participation and that there is limited choice of play activities.

One of the toddlers, Kylie, is walking around with a teething ring in her hand. Ginny feels anxious, "extremely on edge" (Ginny Conversation 3), as Kylie sometimes hurts other children. Ginny and her colleagues are working really hard to work out what triggers these behaviours and trying to prevent them happening. They are very watchful and use strategies like "picking up, taking out" (Ginny Conversation 3), especially when new people (especially new children) are in the space. This is an emotional situation for Ginny. She and Kylie are very close; they know each other very well, as Ginny has cared for Kylie in this setting almost from birth. For Ginny, Kylie feels like her own child; she says that when she walks in, Kylie "will start doing the whingy whinges they do when mums walk in". Ginny struggles emotionally with Kylie's behaviour and wonders what she could do differently:

I have really, really struggled with feeling ... I guess a bit of a failure to her sometimes, like we have had a few incidents and I can't help but think ... what am I not quite doing right or what am I not... (Ginny Conversation 3)

Ginny expresses frustration: "you get a bit tired, you get a bit strained emotionally from it" (Ginny Conversation 3). She has a close relationship with Kylie's mother and she knows she also feels upset about Kylie's behaviour.

Ginny takes Kylie's hand and brings her across the room to a clear space. She encourages her to join her dancing and stamping her feet to the music: "Oh, what are we doing here?" (Ginny Videoclip 3). Kylie stamps too, then turns and looks at me video-recording. Ginny is watching Kylie and Kylie starts walking towards me. Ginny calls out to her, "Kylie, look at this" (Ginny Videoclip 3). She tries to attract Kylie's attention by using a foam noodle to bat a balloon. Kylie continues to walk towards me, intent on what I am doing. I am surprised as few other children have shown any response to me video-recording and none have approached me with curiosity about what I am doing. Ginny describes Kylie as "very, very aware, very switched on" (Ginny Conversation 3). Ginny feels on edge as she closely watches Kylie moving across the room. I greet Kylie, "What can you see?" (Ginny Videoclip 3) and Ginny smiles at our interaction. I ask Kylie if she is going to do some dancing and she does, vocalising at the same time. I say, "Yay! Good dancing! I can see Ginny getting the music ready" (Ginny Videoclip 3).

Kylie moves away from me and sits near Ginny as the Jack-in-the-box song starts. As Ginny does the actions for the song, she watches Kylie closely. Kylie starts to move across the room and Ginny calls to her to join in the song actions: "Jump up, Kylie, jump up" (Ginny Videoclip 4). Ginny claps her hands and stamps her feet to the music. Kylie continues to move towards another child and Ginny watches her closely, feeling anxious. She worries

that other children are wary of Kylie. She wants to stand back and watch and give Kylie “an opportunity to engage with other children” (Ginny Conversation 3) and not feel that she must “just jump in all the time” (Ginny Conversation 3). However, she is aware that she needs to be “right there”. She walks across to Kylie and leads her away from another child. Kylie sits down, and she and Ginny clap hands as another song starts. Ginny continues to watch Kylie. ‘Mrs Bunny’ is the next song and Kylie and Ginny do the actions together.

### Research-assemblage

One late-autumn morning in May, I visit the early childhood setting for my final observations and videoclips of Ginny working. The videoclips show Ginny working with a toddler, Kylie, inside with music activities in the company of another teacher and several other children in the small inside space for infants and toddlers. I am careful to film only those children whose parents have given permission. Later, during our third research conversation in mid-August, I talk with Ginny about these videoclips and her relationship with Kylie.

Ginny describes emotional intensities associated with her relationship with Kylie that are not evident during the observations. This vignette recounts the interactions observed in the videoclip interwoven with overlaying emotions and background context shared with me by Ginny during our conversation. Ginny says the lack of space influences the children: “they will either participate, or they will go and find something to get into or destroy, because they are probably bored a bit with, or feeling a bit cramped” (Ginny Conversation 3). Ginny describes feeling anxious about Kylie. She is aware that I am new in the room, and that I am video-recording, but she says that she would feel anxious anyway.

### Analysis: 'She feels like my child'

In this analysis of the final vignette in this thesis, the same analytic path is followed: tracing-and-mapping rhizoanalysis, cartographic analysis using sense and associated concepts, and plugging the tracing of professional expectations in early childhood teaching back into the maps from the cartographies. A problematic event concerning love and caring in early childhood teaching is suggested and some possibilities for creative experimentation.

#### Tracing-and-mapping

Affect fizzles between Ginny and Kylie in this vignette. Flows of affect are strongly linked to the individuations of Ginny and Kylie as they interact verbally, physically, and emotionally. Ginny watches Kylie closely, encourages her to join her in play and manages her interactions with other children. Ginny's gaze rarely leaves Kylie, and Kylie's attention darts in different directions, finding things of interest and following them to investigate (such as my video recorder). The physical material flows of bodies follow the affective flows in the assemblage. When Kylie moves across the room to investigate my videorecorder or when she sees another child, Ginny's attention is on her movement, then Ginny follows and brings Kylie back with her: "So I can see in my face there, and I remember just being on edge and ... trying to reengage. But there, once she has got her eye set on something that's, you can't..." (Ginny Conversation 3).

Desire and desiring-machines are suitable conceptual tools to analyse this teaching situation within a posthumanist frame. The analysis focuses on posthumanist perspectives of desiring-machines driving flows of desire and interrupting flows of desire of other desiring-machines rather than on human individuals following their intentions and interacting with other human individuals. In Ginny's teaching desiring-machine, desire flows among Ginny's watchfulness and alertness. This flow of desire is disrupted by Kylie's

desiring-machine as desire drives her actions and movements. Ginny and Kylie are assembled in relation with available space and resources, the music Ginny uses to attract Kylie to move back towards her, and Ginny's body as she moves quickly across the room and takes Kylie's hand to bring her back with her. Kylie's desires are embodied in physical movement and her desires escape in lines of flight, investigating anything that catches her interest, and reterritorialised by Ginny as she brings her back to a space near her.

Ginny is concerned about lines of flight occurring where Kylie will hurt another child, as these occurrences deterritorialise trusting and amicable relationships in the early childhood setting to a difficult territory of distressed and wary children and frustrated, anxious, and watchful teachers. The situation as Ginny describes it seems to oscillate between these two territories. Flows of desire circulate as teachers strive to maintain a peaceful and positive atmosphere, wanting to give Kylie space to engage with other children and at the same time being vigilant, staying close and ready to intervene. The assemblage and desiring-machine concepts are helpful here to understand that the situation is in flux, changing all the time as flows of desire circulate and encounter each other and as bodies affect and are affected by each other in predictable and unpredictable ways.

Affective flows registered in Ginny's body and mind as emotions of anxiety ("extremely on edge"), distress and frustration diminish her capacities to act, feel, and desire. She feels helpless and at a loss, lacking confidence in her abilities to remedy the situation. Affective flows within a close relationship between Ginny and Kylie could enhance their capacities through knowing and caring for each other but Ginny feels as if she has failed Kylie in some way and that their relationship is losing some of its closeness. Affect flows in a knotty entanglement of caring and closeness between Ginny and Kylie, Ginny's desire to channel Kylie's desires into consistently amicable engagement with other children,

and Kylie's efforts to escape having her flows of desire interrupted. This is an ongoing, dynamic, and complex situation that has no easy resolution, despite Ginny's wondering, "What am I not quite doing right?" (Ginny Conversation 3).

Affect flows among music, an other-than-human component of the assemblage, and the children's and teachers' bodies. Dancing to music and joining in action songs is a popular activity in this group, often initiated by Ginny. Kylie enjoys moving to the music and it enhances her capacity to respond in ways that fit in with the teachers' desires for a peaceful and happy community. Ginny uses music to engage with Kylie and to entice her back when her interests lead her elsewhere. However, because of the small space, when there is a music activity happening, there is limited choice of play for the children. As Ginny explains: "When we have all come in and ... the environment is quite small, they don't really have a choice but to participate" (Ginny Conversation 3).

Molar stratifications shape the early childhood setting and relationships within it. The inside space is cramped when ten or eleven children are present; however, there are usually fewer. The size of the space complies with minimum standards but can affect wellbeing of teachers and children when it is crowded and noisy. The early childhood setting has a more favourable teacher to child ratio than the regulated one adult for every five children (under two years old), but this can still constrain the deep connections and intimate caring relationships that Ginny values in this infant and toddler setting.

*Te Whāriki* (Ministry of Education, 2017) shapes expectations of teaching practices that support children's "capacity for self-regulation and resilience" (Wellbeing/Mana Atua strand, p. 26) and their "prosocial strategies for learning with and alongside others" (Contribution/Mana Tangata strand, p. 40). At a molecular level, teachers develop teaching practices within their settings that become established in local environments and

communities. Teachers engage at molar and molecular levels with support material regarding self-management, self-regulation, and social competency. For example, an Education Review Office publication describes effective teaching practices in early childhood services that develop children's social competency, based on research in 310 early childhood settings (Education Review Office, 2011). Ginny refers to strategies that her team has discussed and implemented, influenced by molar stratifications and local molecular striations, and she emphasises the importance of "everyone being onboard" (Ginny Conversation 3).

#### Complex cartography using series, paradoxical element, event, and sense

This stage of the analysis of this teaching situation draws on seven propositions that are uttered by Ginny in the research conversation that form a signifying series. The corresponding signified series of states of affairs is composed of the things the propositions denote, the subjects they manifest, and the meanings they signify. A paradoxical element 'she feels like my child', is suggested and used to explore the production of sense, events, problems, and opportunities for creative experimentation. The seven propositions are:

1. When we have ... ten or eleven children it is actually very cramped. And then you start to feel a bit overwhelmed, and you can't quite be as relaxed as you would like. And that is something that I don't really like feeling (Ginny Conversation 3).
2. When we have all come in and ... the environment is quite small they don't really have a choice but to participate. ... They will either participate or they will go and find something to get into or destroy because they are probably bored a bit ... or feeling a bit cramped. And that's when those behaviours come up again (Ginny Conversation 3).

3. I have really, really struggled with feeling quite, I guess, a bit of a failure to her sometimes. Like we have had a few incidents and I can't help but think, 'What am I, what am I not quite doing right or what am I not...' (Ginny Conversation 3).
4. It has been a long time, yeah. ... I guess we have worked really hard to know what triggers it and how we can, what we can do before, to help prevent it happening when ... a child walks in that we know she might .... So picking up, taking out and things like that all help, and everyone being on board (Ginny Conversation 3).
5. It has been really emotional, yeah. Very much so. ... Because ... she sort of feels like my child too. It affects me in that way as well. (Alison: Right, so how would you describe your relationship with Kylie?) Very close, ... I feel like I know her really, really well and ... she treats me a bit like, ... when I walk in she will start doing the whingy whinges they do when mums walk in (Ginny Conversation 3).
6. [Our relationship] has changed a bit as this behaviour has gone on and on, because you get a ... tired, you get a bit strained emotionally from it and I ... guess, you can't help but feel a little bit distant from ..., not as close as you used to be (Ginny Conversation 3).
7. I feel sorry for her because you also want to give a child an opportunity to engage with other children and ... step back and just watch ... and hope ... that she is not going to go straight in and ... hurt them. Because you want them to be able to, ... just give them a chance, ... not just jump in all the time. But it has got to the point where actually we ... have, I have to be right there (Ginny Conversation 3).

The signified series of states of affairs is unpacked in terms of the three dimensions of denotation, manifestation, and signification that the series of propositions signify. The things denoted by the propositions are the components of the assemblage of the early



childhood setting in the vignette: children and teachers, Kylie and Ginny, the physical space, furniture and resources, children's behaviours, and teachers' behaviour guidance strategies.

Ginny as a subject is manifested in this signified state of affairs as an early childhood teacher responsible for helping children become socially competent within limits and boundaries of the setting, a subject who is emotionally affected within these responsibilities. Ginny's emotions are foregrounded throughout the propositions. She feels very anxious about Kylie's behaviour and worried that the teaching team's strategies do not seem to be effective in changing this. Ginny is emotionally conflicted through feeling very close with Kylie yet becoming more distant and emotionally strained.

Significations are meanings implied by propositions, conditions under which propositions are true. In traditional qualitative research, these meanings could be the basis for research findings. In this postqualitative research, propositions' significations are explored, but the analysis continues beyond denotation, manifestation, and signification to explore sense. The first and second propositions concern teachers' and children's responses to their physical environment. Conditions of truth for these propositions are that the physical environment affects children's behaviour and teachers' emotions. The third and fourth propositions concern teachers' responsibilities for guiding children's behaviour and Ginny's frustration. For these propositions to be true, it would need to be accepted that there are effective teaching strategies that work to help children become socially competent in early childhood settings. The fifth and sixth propositions relate to the relationship between Ginny and Kylie, the closeness ("like my child") and becoming more distant through Ginny feeling emotionally strained. The conditions of truth for these two propositions are that teachers and children can develop deep connections in early childhood settings and that these relationships can be affected and change. The seventh proposition

describes belief that children can learn to engage amicably with other children and supports teachers to work towards this and not give up hope (“just give them a chance”). Conditions for the truth of this proposition are children’s capacities for change and their rights to explore possibilities for learning and interacting with and alongside others.

### *Paradoxical element*

The paradoxical element suggested for these series is Ginny’s utterance, “She feels like my child” (Ginny Conversation 3). As researcher, I found it more difficult to decide on this paradoxical element than for the other vignette from Ginny’s data or for Mila’s two vignettes. For these other vignettes, the paradoxical element stands out as in tension, surprising or jarring with the rest of the data excerpt. Some distinguishing features of this second of Ginny’s vignettes means that the paradoxical element ‘she feels like my child’ does not stand out amongst the data as much as might be expected. Firstly, a turmoil of teacher’s emotions is depicted, with much affective intensity. Secondly, Ginny describes her teaching as motherly in the first vignette, so hearing ‘she feels like my child’ in relation to this vignette is less surprising than it might otherwise have been.

Many early childhood teachers acknowledge closeness of relationships with children in their care as almost like the loving relationships they have with their own children, as was evident in the focus group discussions. In the research conversation concerning the first vignette, Ginny describes feeling a form of love for the children in her care which is not as deep as the connection with her own children. However, ‘she feels like my child’ seems deeper than this professional love and alludes to difficult and emotionally intense aspects of being a parent. Ginny links her closeness to Kylie with intense emotional responses in her struggle with Kylie’s behaviour: “It has been really emotional, ... very much so, ... because ...

she sort of feels like my child too. ... I guess ... it affects me in that way as well" (Ginny Conversation 3).

'She feels like my child' seems nonsensical in the context of expectations of early childhood teachers. Official documents like *Te Whāriki* (Ministry of Education, 2017) seldom address teachers' emotions. Low intensity of emotions are valued in descriptions of teachers calmly supporting children to manage emotions and conflict: "Kaiako support toddlers' attempts to initiate social interactions and empower them to develop relationship skills by choosing carefully when to intervene in toddlers' conflicts and relationships with peers" (p. 38). Teachers feeling so close to children that they feel like their own children, with intense emotions in response to their behaviour do not fit the pattern depicted here.

### *Sense*

The paradoxical element is put to work interacting with the signifying series of propositions and signified series of denoted, manifested, and signified states of affairs. Sense is produced in intense relations among several sets of verb infinitives. Emotional, physical, and ideal tensions provide signposts to events and problems and indicate possibilities for creative experimentation in early childhood teaching. The first two propositions and the states of affairs they refer to, make the case that teachers and children produced in affective flows within assemblages are affected by their physical environment and each other, producing teachers' and children's emotions. The third and fourth propositions are about intense and troubled emotions, as Ginny describes struggling and feeling as if she has failed Kylie. This has high emotional intensity and links to the paradoxical element 'she feels like my child'. The fifth and sixth propositions are about the deep connection between Ginny and Kylie. The way that Kylie responds to Ginny entering the room is described with everyday poignancy: "when I walk in she will start doing the whingy whinges they do when mums

walk in” (Ginny Conversation 3). The final proposition also has emotional intensity, especially considering the paradoxical element and expresses a wish to give Kylie a chance to engage with other children, to “step back and just watch ... and hope” (Ginny Conversation 3).

Intense relations among three sets of verb infinitives produce sense in interaction with the paradoxical element, an indication of the affective complexities and intensities of this teaching situation. One set is linked to Ginny’s emotions: to care, to be affected, to cope and manage, to struggle, to be at a loss, to worry, to be wary, and to feel like a failure. The second set links to the relationship between Ginny and Kylie: to care, to love, to be affected, to give a chance, to feel close to, and to hope; and the third set links to Ginny’s professional caring actions: to care, to observe, to be vigilant, to distract, to engage in play, and to identify triggers and prevent hurting behaviour.

### ***Event and problem***

When emotional, physical, and ideal tensions are considered alongside the signifying propositions and the signified states of affairs, a paradoxical question arises that points to an event and a recurring Deleuzian problem of professional caring in early childhood teaching: How can teachers maintain close relationships with children when they are experiencing strong and conflicting emotions about children’s behaviour?

Emotional tensions are foregrounded in Ginny’s account of her emotions in this tricky teaching situation. Ginny’s emotions are in tension due to her close relationship with Kylie, her caring responsibilities as a teacher for the wellbeing of Kylie and the other children in the setting, and her (and her colleagues’) struggles to cope with the situation. As the situation continues and teachers’ strategies seem to be ineffective, Ginny’s emotions of frustration and anxiety deepen. There are emotional tensions within the relationship

between Ginny and Kylie. They are close, with a relationship based on Ginny's caring for Kylie in the early childhood setting almost from birth, and they know each other very well. However, Ginny feels emotionally strained and concerned that their relationship is becoming less close.

Physical tensions are shown in this vignette in the flow of Ginny's and Kylie's bodies, following the affective flows between them and within the setting. Ginny's posture is tense, and her gaze is watchful, while Kylie fluctuates between responding to Ginny and moving around the space to follow her interests. When Kylie moves away, Ginny tries to re-engage with her by calling to her, by encouraging her to join in the music activity, and by taking her by the hand and leading her back.

Selecting strategies that guide children's behaviour and support their social competence raises ideal tensions. Ginny is frustrated by the apparent ineffectiveness of the teaching team's strategies and seeming intractability of the situation. Strategies in place include distraction, trying to prevent the behaviour by identifying triggers, and allowing children space to engage with each other while remaining close and watchful. Managing this situation requires close attention from teachers in a setting where they have many other tasks to perform. Shadowing a child can be effective in guiding behaviour but takes the full attention of one teacher in the team available to children and can be sustained only in the short term.

The problematic event actualised here is associated with the paradoxical question above and is concerned with teachers negotiating conflicting emotions and tensions in close professional caring relationships with children. The vignette describes one actualisation which highlights teachers' emotions in such situations. Ginny expresses her wish for counter-actualisation in which Ginny's and Kylie's close relationship is sustained and

children in the setting engage with each other in amicable and peaceful ways. The problem is one of professional caring in early childhood teaching because the solution does not simply seek strategies that will work, but also requires teachers to consider their emotions within dynamic assemblages of complex flows of affect and desire that disrupt other flows.

### Creative experimentation

This vignette has been analysed by mapping affective flows in assemblages, and desire in desiring-machines, by tracing molar and molecular constraints, and by mapping the teaching situation using the concepts of sense, series, paradoxical element, event, and problem. These analytic approaches provide means to explore posthumanist perspectives on humans and human experiences as individuations produced and producing within dynamic relationships. Opportunities for creative experimentation may be offered by such reconceptualisations.

The problem proposed as a recurring Deleuzian problematic event is concerned with teachers negotiating conflicting emotions and tensions in close professional caring relationships with children. This articulation of the problem acknowledges the turmoil of affective flows and emotions produced and producing in this situation. The everchanging individuations of Ginny and Kylie are entangled with each other through their close relationship of professional caring and being cared-for. They are also entangled in the web of molar and molecular lines that establish patterns for expected behaviours among children and teaching strategies for teachers to support children's social competence.

Ginny feels stuck, frustrated, and helpless in this situation. Her capacities to act, to feel, or to desire are diminished by her physical and emotional struggles to maintain peaceful relationships among children. Stating the problem with focus on teachers negotiating conflicting emotions and tensions in close professional caring relationships

rather than teachers working to affect children's behaviour offers possibilities for creative experimentation to counter-actualise the event and find other solutions to this recurring problem. Counter-actualisation does not need to mean prescribing alternative ways to manage situations. The nature of Deleuzian problems is that they will recur, so a more productive approach is to cultivate an attitude of openness and alertness to possibilities that enhance rather than diminish capacities for teachers and children to act, to feel, and to desire.

### Superimposing maps and plugging back into the tracing

In the final analytic move in this chapter, the two complex cartographies are superimposed on each other and plugged into the tracing of molar stratifications and molecular striations of the landscape of professional caring and emotions in early childhood teaching. As the final of three findings chapters, this analysis is informed by the findings of the previous chapters. The first drew on focus group discussion data to trace and map the landscape of caring and emotions in early childhood teaching. The second findings chapter used two data excerpts from participant Mila in the observations and conversations phase and follows the same analytic approach as the present chapter does with data excerpts from participant Ginny in the observations and conversations phase.

The two vignettes analysed in this chapter are concerned with teachers' emotions within deep and close loving and caring relationships with children. The first describes caring for an unwell child, and the second describes the complexities of a situation where a teacher feels emotionally conflicted about a child's behaviour. There are many physical and affective overlaps among the assemblages of each vignette. Both are situated in the same physical space, a small indoor area where up to ten or eleven infants and toddlers spend time together with the same team of three or four teachers. The area is crowded when the

maximum number of children is present, but comfortable for a smaller group, with a variety of learning resources available. Music is a favourite activity for many of the children and teachers and features in both vignettes as a desirable learning activity. Intensive affective flows among Ginny and the children in her care are common to both assemblages, as are the molar stratifications of expectations that teachers keep children safe from harm and show them warmth, affection, and consistent care (Ministry of Education, 2017).

Paradoxical elements from each data excerpt are a critical part of the analytic process in this chapter. Here, paradoxical elements are phrases that seem out of place and a little nonsensical within the data and within the taken-for-granted patterns of early childhood teaching constrained by molar and molecular lines. Both paradoxical elements from the two vignettes are concerned with the closeness of Ginny's relationships with children. 'I do feel sad for them' in the first vignette expresses Ginny's concern that infants and toddlers in early childhood settings do not experience the depth of attachment relationships they need. This concern is in tension with Ginny's aim to provide motherly teaching and "be that person for them" (Ginny Conversation 1).

'She feels like my child' is the paradoxical element in the second vignette. It is consistent with Ginny's expressed commitment to deep connections with the children in her care, but also expresses conflicting emotions as she struggles with behaviour of a child who she feels very close to. Her emotions are more intense because of the close bond between them. She feels distressed that the emotional strain she is experiencing is causing the relationship to become more distant.

In analysis of the first vignette, Ginny is manifested as a caring, sensitive, and responsible early childhood teacher, who believes in and desires close relationships between infants and toddlers and the teachers who care for them. In analysis of the second



vignette, she is manifested as an early childhood teacher with responsibilities for helping children to manage their behaviour to be within accepted limits and boundaries for the setting, and as a teacher who is emotionally affected within these responsibilities. These are compatible subjectivities, and the way Ginny's subjectivity is manifested with regards to the first vignette sheds light on her emotional turmoil in the teaching situation outlined in the second vignette.

Sense is produced in interactions of paradoxical elements with signifying series of propositions and signified series of states of affairs. Sense can be understood as changes in intensities in relations among sets of verb infinitives. In posthumanist terms, these verb infinitives can be understood as pre-individual and pre-personal, rather than actions, thoughts, or dispositions of human individuals. In the first vignette the sets of verb infinitives are: to care, to observe, and to be attuned, sensitive and responsive; and, to care, to have deep connection with, to be a safe haven, to know really well, and to be absolutely dependable and committed in relationship. The verb infinitives associated with the analysis of the second vignette are more complex, as might be expected in a teaching situation characterised by powerful and complex affective flows: to care, to be affected, to cope and manage, to struggle, to be at a loss, to worry, to be wary, and to feel like a failure; to care, to love, to be affected, to give a chance, to feel close to, and to hope; and, to care, to observe, to be vigilant, to distract, to engage in play, and to find triggers and prevent behaviour.

The sense produced in the analysis of the first vignette has to do with close and committed caring relationships between teachers and the infants and toddlers they care for, and is associated with emotions of love, warmth, and affection. The sense and emotions produced in the analysis of the second vignette are more complex. Sense produced by the

changes in intensities among the three sets of verb infinitives has to do with intensities of teachers' negotiations of difficult situations and their conflicting emotions within close relationships with children. Ginny experiences conflicting emotions of frustration and anxiety alongside closeness and love, as well as worry about her relationship with Kylie.

When superimposed on each other, the mapping analyses of these two vignettes of teaching situations from Ginny's data provide a picture of assembled relations in an infant and toddler early childhood setting, where affect and desire flow among children, teachers, the physical space and learning resources, official regulations and guidance for teachers, centre policies and processes and the ways teaching practices become established in early childhood settings in response to these assembled local conditions. Plugging the maps back into the tracing of molar stratifications and molecular striations combines critique of processes that produce early childhood teaching as it is expected and required to be with opportunities for innovation using conceptual tools such as lines of flight and paradoxical elements.

Official documents such as *Te Whāriki* (Ministry of Education, 2017) prescribe understandings of professional caring in early childhood teaching in terms of attending to physical and emotional wellbeing and helping children to develop skills of social competence, within relationships focused on learning. Teacher emotions are seldom addressed in official regulating and guiding documents, but these are very much to the fore in the cartographic analyses of Ginny's vignettes. This sets up an interesting tension between the nature of relationships between teachers and the infants and toddlers they care for as set out in the professional framework of early childhood teaching, and as desired and advocated for by Ginny. As with the discussion of relationships among colleagues in the focus group discussion (in Chapter Four), and the place of friendships in the workplace, this

tension about the place and relevance of teachers' emotions in their relationships with children raises the question of how professionalism in early childhood teaching can be understood. It is a discussion that should continue, informed by posthumanist perspectives and theoretical ideas from Deleuze and Guattari based in immanence, affect, relationality, and continuous becoming.

## Conclusion

In these three findings chapters, data and theoretical concepts have encountered each other in the threshold and changed each other in analysis processes of the research-assemblage. In Chapter Four, the landscape of professional caring and emotions in early childhood teaching was analysed using a rhizoanalytic tracing-and-mapping approach. Drawing on data from focus group discussions, a picture was produced of early childhood teaching as constrained within a dense web of molar stratifications and molecular striations. Teachers and children are individuated within assembled affective relations of human and nonhuman components where flows of desire circulate, disrupt, and interrupt each other, and sometimes deterritorialise from prescribed ways of early childhood teaching. Within everyday situations of greeting children and families, professional interactions with colleagues, and helping sick or injured children, lines of flight deterritorialise and then reterritorialise the concept of early childhood professionalism in creative ways.

In Chapter Five and Chapter Six, analysis of empirical material from participants Mila and Ginny in the observations and conversations phase has raised questions about what professional care means in early childhood teaching. In the analysis of Mila's vignettes, paradoxical elements 'I don't care' and 'I'm the only person' enlivened analysis by revealing something surprising or jarring within the taken-for-granted understandings of caring in early childhood teaching. Paradoxical elements from analysis of Ginny's data, 'I do feel sad

for them' and 'She feels like my child' addressed the depth of teachers' relations with children they care for, and emotional involvement of teachers in loving, caring relationships, an aspect seldom explicitly discussed in official regulating and guiding documents.

The analytic processes of the three findings chapters aimed to critique and innovate through doubled tracing-and-mapping processes. Cracks and fractures in what is taken for granted in early childhood teaching were sought through cartography using paradoxical elements, series of propositions and states of affairs, sense, and events. Through this cartography process, four Deleuzian problems were posed that continuously recur and require early childhood teachers to counter-actualise to be worthy of the events that happen to them. The four problems are: early childhood teachers negotiating tensions among their professional responsibilities for regulation and expression of emotions; teachers sustaining effective professional caring routines in face of resistance from colleagues and children; love in teaching and caring relationships with infants and toddlers; and teachers negotiating conflicting emotions and tensions in close professional caring relationships.

Early childhood teachers encounter these problematic events repeatedly, but each time within different (and becoming different) assemblages that demand and offer different and temporary solutions. The aim of this research is not to offer new prescriptions for predictable situations, but to encourage early childhood teachers to find life-enhancing (rather than life-diminishing) local solutions to recurring knotty problematic events. Within this theoretical frame, teachers are challenged to be continually creative and open to new ways of thinking. They understand themselves not as individuals who know, decide, and act, but individuations produced in relations in dynamic assemblages, where emotions inhere as a sort of sense on the frontier between language and things.

## Chapter Seven: Conclusion

### Engaging and negotiating emotions in early childhood teaching:

#### Towards creative critique and experimentation

##### Introduction

This concluding chapter will set out the key findings of my research and respond to the research question: How are emotions and ways of becoming shaped in early childhood teaching? In answering this question, this thesis provides insights into caring, love, and professionalism in early childhood teaching. The theoretical framework and postqualitative concept-as-method approach to methodology led to complex cartographic analyses of data from early childhood teachers, and a reconceptualisation of emotions as human experiences within posthumanist perspectives. The chapter will suggest some possible future directions for research and consider implications for education practice and limitations of the research before presenting some concluding thoughts.

The analyses showed professionalism in early childhood teaching to be entangled within teaching and learning relationships, and understood, negotiated, and enacted in diverse and complex ways. Teaching and learning relationships involve emotions, caring, and loving and are situated within webs of molar stratifications and molecular striations that constrain and enable ways teachers can become as professional early childhood teachers. However, there are opportunities within early childhood teaching assemblages for creative experimentation and strategic negotiation of professionalism. The key findings from the thesis add to the body of knowledge about emotions and early childhood teaching through

engagement with data, theory, and literature. They answer the research question and are summarised as:

1. Emotions and ways of becoming professional early childhood teachers are negotiated within rhizomatic assemblages where dense networks of molar stratifications and molecular striations enable, interrupt, and constrain affective flows.
2. Negotiations of emotions and ways of becoming in early childhood teaching occur as counter-actualisations of problematic events often (but not always) involving love and caring that recur and are responded to in creative and localised ways.
3. When emotions are understood in terms of sense, as intense relations among verb infinitives present within specific situations, then understandings of emotions are much more specific and nuanced (but difficult to articulate) than named emotions.
4. Paradoxes within specific situations expressed in language (such as teachers' utterances) indicate through their apparently nonsensical nature that something new is coming about and that there are opportunities for creative experimentation present within the situation.

This thesis addresses some niches noticed when literature was reviewed where more research would advance the field of early childhood education research: research into emotions in early childhood teaching that uses posthumanist perspectives and Deleuze and Guattari's philosophical ideas; research that engages in depth with what some Deleuzian and Deleuzo-Guattarian concepts can do when assembled with data from early childhood teaching; and postqualitative research that offers opportunities to think differently, think with theory, and enact a concept-as-method approach.

## Reconceptualising emotions

Within Deleuze and Guattari's theoretical framework of rhizomatic assemblages of relations constituted by flows of affect and desire, emotions are conceptualised as corporeal and incorporeal registrations of effects of affect. In addition, this thesis reconceptualises emotion using interconnected concepts of sense, series, event, paradox, nonsense, and problem from Deleuze's metaphysical and analytical writing prior to his collaboration with Guattari. Emotions can be partially articulated in language and partially experienced and expressed in changes to bodies. But some aspects of emotions elude both these ways of expression and are framed within the concept of sense as an incorporeal effect, hovering on the frontier between language and things. Such a reconceptualisation offers ways of drilling down into complexities of caring and emotions in early childhood teaching by focusing attention on intense relations among verb infinitives that express expectations, knowledge, and (virtual and actual) realities of early childhood teaching. For example, the relations among verb infinitives 'to care', 'to guide' and 'to express emotions professionally' can have high intensity in situations where children's words and actions conflict with teachers' expectations that they be respectful and caring.

The landscape of research and thinking about emotions and teaching is characterised by diverse theoretical frameworks. Psychological-cognitive perceptions of emotions view emotions as belonging to human individuals, sometimes under their control and sometimes uncontrolled. In this frame, early childhood teachers are expected to manage their emotions and maintain warm, calm, and positive personae to nurture children's physical and emotional wellbeing. Much literature concerned with teachers' emotions is underpinned with perceptions of emotions as social and cultural practices shaped within relationships. Ahmed's (2004) concept of affective economies where emotions are collectively

constructed emphasises relationality, an aspect of emotions that is present in poststructural discursive and posthumanist theoretical frameworks. Theories that focus on discursive practices shaping emotions and other means of social shaping of emotions, such as emotional intelligence and emotional labour, provide useful theoretical tools for critique as they address the workings of power relations. Critical pedagogies focus on working for social justice by noticing and resisting some ways emotions are used for control in education settings (Boler, 1999; Zembylas, 2007a).

Critical pedagogies and other tools for critical thinking can benefit early childhood teachers by stimulating thinking and dialogue about emotions and how they can work in teaching settings. For example, a pedagogy of affect engages in micropolitics within affective flows in education settings (Albrecht-Crane & Slack, 2007). Engaging in politics of affect involves working immanently within events to seek areas of manoeuvrability, an approach followed in this thesis. This thesis has adopted a posthumanist perspective and some of Deleuze and Guattari's theoretical concepts with the aim of creatively critiquing and innovating in early childhood teaching. Cartographic analytic approaches can be used to map relations and affective flows with the intention of finding opportunities for lines of flight where something new might come about.

### **Postqualitative research and concept-as-method**

This research has taken a posthumanist perspective on early childhood teaching and emotions, using concepts from Deleuze, and Deleuze and Guattari to reconceptualise emotions, human individuals, and milieus of early childhood education. There is potential for postqualitative concept-as-method approaches to be used to research other aspects of lives, relationships, and roles that produce human individuals in particular ways. Exploring data by seeking signifying series of propositions and signified series of denoted things, and



looking for paradoxes that point the way to apparent nonsense are analytic approaches that provide insights offering opportunities for creative critique and experimentation.

Postqualitative research frames data as entangled with everything else in virtual and actual reality on the plane of immanence. This contrasts with a two-world transcendent understanding in much qualitative research which seeks to explain data, experiences, subjects, and objects in terms of something else through categorising and representing. In postqualitative research, each research study is produced anew in a unique way, making prescribed methods and generalised findings irrelevant.

The concept-as-method approach of this research consists of applying two sets of Deleuze's, and Deleuze and Guattari's concepts in ways that are not prescribed in advance, but respond from within the research-assemblage. Working with concepts of rhizomatic assemblage, desiring-machine, and flows of affect and desire supports posthumanist relationality and dynamic becoming in the research-assemblage. Sense, event, and problem are concepts from Deleuze's writing that take a structuralist approach to how language works and the production of sense in relationships between language and states of affairs. My researcher interest was attracted by the ways that structure links the various concepts and that I could link to data in productive ways. Research publications that address sense include Olsson's (2009) research with teachers and children in Swedish pre-schools. Olsson characterises sense as "unconditioned production of truth in the event" (p. 53) that opens up ways to complexify and innovate in thinking rather than closing down the event of children's learning by categorising it in terms of denotation, manifestation, and signification.

Tracing-and-mapping rhizoanalysis enacts critique by tracing molar and molecular lines that interrupt and redirect affective flows to constrain ways of becoming, while affective flows are mapped concurrently. By plugging tracings into maps, opportunities for

desire to escape in localised, unexpected, and unpredictable lines of flight might lead to creativity and innovation. Rhizomatic assemblages of relations in early childhood settings include teachers, children, parents, the space and layout of early childhood settings, play equipment and materials, assessment and planning processes, regulations, policies, noticeboards, newsletters, emails, and theories of teaching and learning. From a posthumanist perspective, emotions may be apparently associated with particular human individuals but are formed in assembled relations (among humans and also involving other-than-human bodies, including thoughts and ideas) and are partial registrations of effects of affect.

Affective responses to molar stratifications and molecular striations that delineate expectations of good professional early childhood teachers can be partially registered as emotions. Such emotions can be affirming, as teachers are reassured that they are meeting expectations. Emotions that respond to constraints may also express tensions. Participants in the focus group discussions in this study describe experiencing feelings of frustration and anger when they experience difficulty managing expectations. Wendy describes feeling overwhelmed at being asked to work with a new family when she already has a high workload, and angry when families bring sick children to her early childhood centre because they fear employment consequences of staying at home caring for their children. Shona feels frustrated when families bring their children very early before she has finished her setting-up duties. Both these teachers (and other participants with similar stories) emphasise that they would not express these emotions to children and families but would maintain the warmth and responsiveness expected of professional early childhood teachers.

The concept of rhizomatic assemblage is used to think the production of vignettes in Chapter Five and Chapter Six. Sources of information and thinking that form the vignettes

include a participant's narrative, video-clips, written observations, memories from visits to the early childhood centre, emails between participants and me, audio-recordings and transcripts from conversations between participants and me, my relationship with participants, and my knowledge, experience, and memories of early childhood teaching as a teacher, teacher educator, and researcher. Such an approach enables richness in vignettes that do not claim truth. Participants' emotions and thoughts are palpated, as data cannot be directly experienced by researchers (May, 2005). Relying solely on a conversation transcript as a source of truth would be counter to the intentions of postqualitative research, with its openness to diverse interpretations of what counts as data and what data can do (Koro-Ljungberg, 2016; Koro-Ljungberg, Löytönen, & Tesar, 2017; Nordstrom, 2015). Rhizomatic assemblage is a concept that orients thinking to understand data from various sources as interconnected in unpredictable and complex ways. Vignettes in these two chapters tell stories of emotions, caring, and love in early childhood teaching. What participants say, what the video-recorder and the audio-recorder register, what the transcriber hears and writes, what the researcher reads, imagines and remembers, theorises and then writes – none of these is a source of truth, and there is no kernel of truth that I as researcher am trying to uncover.

Taking concept-as-method as methodological approach in this research has led to complex cartographic analyses using interrelated concepts of series, paradox, sense, event, and problem. This postqualitative methodological approach responds to this particular research and should not be assumed to be of use as a model in other research studies. From something of a leap in the dark from thinking about emotions to wondering about Deleuze's concept of sense, my path led to other concepts in the theoretical toolbox needed to think sense and emotions with data. As I worked with data rendered as text, Deleuze's treatment

of propositions as signifying series prompted me to consider what a signified series would look like if utterances by participants were signifying propositions. Drawing structures as diagrams on large sheets of paper led me to think about events impacting on series in wave-like actions, and about paradoxes jolting good sense and common sense and enlivening thinking.

The complex cartographic analyses drill down into mechanisms of emotions and ways of becoming that work with each vignette. Events are actualised in specific ways that include what I write about them in the analysis in this research. Close attention is given to the actualisations of events depicted in the vignettes. Intensity of relations among verb infinitives that belong to the vignettes becomes a means by which to think about emotions, rather than naming emotions as, for example, loving, caring, frustrated, or angry.

Paradoxes provide indications of potential for something new to come about in production of what appears to be nonsensical. Creative experimentation in Deleuze's philosophy is not a conscious move by a human individual but unconscious emergence from assembled relations. The presence of paradoxes already here in the utterances of Mila and Ginny also indicate that something new is already coming about, something that seems nonsensical and contrary to good sense and common sense but that is happening in response to a Deleuzian recurring problem of early childhood teaching.

In the final analytic move in Chapter Five and Chapter Six, the complex cartographies are plugged back in to the tracing of molar and molecular constraints that weave through early childhood teaching. Concepts of sense, event, and problem are brought into encounter with concepts of rhizomatic assemblage, affective flows, and molar and molecular lines. In these analytic encounters, something happens to how emotions and ways of becoming are shaped in specific early childhood teaching assemblages, with their human, other-than-

human, corporeal and incorporeal components and relationships. Love and caring in early childhood teaching is understood as a complex and many-faceted puzzle composed of many diverse recurring problematic events, to be actualised in many ways through creative experimentation that is not the prerogative of human individuals.

It is tempting as researcher to say that if I was to do this research again I would work with a clearer idea of theoretical concepts I was using, to see the analytic path ahead. However, within Deleuze and Guattari's theoretical framework, it is important not to transfer methodological recipes from one situation to another but to respond to research situations from within them. If I was to do the research again, it would be with the knowledge of what happened this time, so I would feel more confident and experienced in thinking with concepts (not necessarily the same concepts). However, I would try to think immanently within research situations and not strive to form a repeatable methodological process that would reliably arrive at answers.

### Professionalism

In this research, professionalism appears as a guiding concept in teachers' negotiations of ways of becoming. Early childhood teaching assemblages are criss-crossed with dense networks of molar stratifications and molecular striations that limit and enable various ways of becoming and channel flows of desire in keeping with expectations and requirements of 'good' teaching. Professionalism is a concept that is not clearly defined, despite the risks involved for teachers deemed to be unprofessional. The teachers who participated in this research constructed and negotiated professionalism in a variety of ways in terms of "what's appropriate here and what's not appropriate?" (Penny, FG2).

Professionalism in this research is conceptualised as an immanent concept, negotiated within assemblages in diverse and responsive ways. Emotions play an important

role in negotiating professionalism. When emotions and ways of becoming in early childhood teaching are discussed, the concept of professionalism is often also present. Understandings of professionalism emerge within literature reviewed about emotions and early childhood teaching, within data from the focus group discussion, and in observations and conversations with Mila and Ginny. Understandings of professionalism in early childhood teaching that are imposed from above or outside, transcendentally, can be understood as molar stratifications that categorise individuals. For example, official regulating and guiding documents provide widely-understood guidelines that shape teachers as professional and can categorise them as professional or unprofessional.

According to the focus group discussions, teachers negotiate a kind of tracing-and-mapping approach in their professional ways of becoming. They trace constraints that determine behaviour, words, and emotions regarded as professional and map affective flows they encounter in their assemblages. Participants used figurations of professional hat or mask to explain their negotiations of professionalism. Putting on a hat or mask expresses taking on a persona that complies with molar and molecular constraints on appropriate ways of becoming professional, and that may divert affective flows so that appropriate emotions are expressed. Anna uses 'professional hat' in her response to George's account of his team's agreement to take turns at overseeing the resources available to children and teachers. Although he sometimes feels annoyed, he knows that his turn will come to be in charge. Anna enacts a tracing-and-mapping move when she suggests that George and his colleagues might have their professional hats on so they appear to be happy with this arrangement in the interests of having a calm and cooperative teaching team.

Constraints may be strategically engaged with to expand available ways of becoming early childhood teachers in localised negotiations that involve emotions. These negotiations

are micropolitical encounters that engage with concepts such as professionalism, and they check, challenge, and sometimes stretch boundaries. Occasionally cracks and fractures are found where desire can deterritorialise and perhaps reterritorialise the territory of early childhood teaching so that perceptions of professionalism are a little different from before. George redraws expectations that teachers will welcome families as they arrive at the entrance to the centre and be available to talk with them, as he dislikes the noise of arrival time and does not enjoy 'deep' conversations. He stretches professionalism to include being outside where it is quieter and where parents can approach him to talk if they wish. The focus group negotiates indistinct boundaries between personal and professional lives as they discuss advantages and pitfalls of close personal relationships among colleagues. Felicity describes negotiating her head teacher role with colleagues she describes as her best friends. She sees an advantage for relations in the early childhood assemblage if she can maintain her head teacher responsibilities while letting the professional hat slip 'just a little bit' to enrich the relationships among the teaching team.

Discussions about professionalism can be framed in terms of Mazzei's (2016) *Voice without Organs* concept as expressions of the assemblage rather than particular individuals as the group negotiates understandings. One of the focus groups discusses the appropriateness and professionalism of a teacher going for a coffee with a colleague and discussing work issues. Rather than noticing which teacher said what, the voices heard in the discussion can be understood as expressing concerns, knowledge, and understanding of assemblages of particular early childhood settings, connected with official documents such as the code of ethics (Education Council New Zealand Matatū Aotearoa, 2017) and in relation with the research-assemblage of the focus group of teachers from different settings, some with established relationships and all with relationships with me as a teacher

educator associated with conceptualisations of professionalism presented to student teachers.

Love and caring are associated with professionalism, emotions, and ways of becoming in early childhood teaching in literature reviewed and in data and analysis in this research. As with professionalism, it is helpful to consider transcendent understandings of love and caring as those imposed from outside or above as constraints on ways of being that stratify the territory of early childhood teaching. Conversely, immanent understandings of love and caring emerge within affective flows in assemblages and in intense relations among verb infinitives that produce sense. Caring in early childhood teaching as transcendent is understood in terms of teachers using caring behaviours and caring attitudes focused on nurturing children's physical and emotional wellbeing, as set out in official documents such as *Te Whāriki* (Ministry of Education, 2017). The territory of early childhood teaching is further striated at a molecular level by discourses that shape ways that teachers can become caring professionals in their local milieus, such as discourses of professionalism (including relational professionalism) and discourses of maternalism. Within the theoretical and methodological framework of this research, caring can emerge in immanent ways that negotiate stratifications and striations and respond to flows of affect and desire in assemblages. Such complex negotiations may result in new, more complex and nuanced ways of becoming caring professionals in early childhood teaching; alternatively, affective flows that escape what is regarded as normal may be reterritorialised to comply with molar and molecular constraints. Ailwood's (2017) description of caring in early childhood education as a 'wicked problem' reflects its complex and contested nature.

Love in early childhood teaching is unsupported explicitly in official documents in Aotearoa New Zealand and rarely referred to directly by early childhood teachers in the



literature reviewed and in the data in this research. Molar stratifications regarding issues of child protection and multiple understandings of the concept of love restrict available ways to discuss love in early childhood teaching, making it a taboo subject (Page, 2011). At a molecular level, teachers are anxious about their closeness with children (Page, 2017) and about how to effectively implement attachment and key person care processes as emotional labour, managing demands on teachers' time and energies in their professional role (Page & Elfer, 2013). Close emotional attachment is discussed by one of the focus groups and Ginny discusses her closeness to the children she cares for as teacher. Ginny explains her perception of this closeness as a kind of love that differs from the love she has for her own children, a perception that has similarities with Page's (2018a) concept of professional love. Analysis of Ginny's vignettes using concepts of sense and event addresses love in early childhood in ways that shows complex and nuanced understandings of love. For Mila and Ginny, love and care are entangled with emotions expressed in language and in their bodies and also, importantly, as sense. For example, Ginny's emotions as sense in her first vignette are produced as intense relations among verb infinitives such as: to care, to observe, to be attuned, sensitive and responsive; and, to care, to have deep connection with, to be a safe haven, to know really well, and to be absolutely dependable and committed in relationship with children.

Further research into the entangled concepts of emotions, love, caring, and professionalism in early childhood teaching is needed. As researchers have pointed out, love and caring are understood by practitioners to be an integral part of early childhood teaching, yet these concepts are inadequately addressed in the official documents that regulate and guide their practice. An important part of early childhood teaching is thus unrecognised officially. Teachers need more opportunities to critique molar and molecular

constraints and negotiate immanent forms of professionalism from within their own early childhood teaching contexts. Research that uses Deleuze and Guattari's concepts is one means of investigating opportunities for teachers' ways of becoming that incorporates love and care into professionalism and explores new ways of thinking about early childhood teaching.

### Implications for education practice

This research has implications for education practice in critique and innovation in early childhood teaching. Negotiating the place of love and caring alongside emotions and ways of becoming professional early childhood teachers are 'wicked problems' indeed.

Conceptualisations of love and caring in early childhood teaching could benefit from new ways of thinking, such as is offered by the theoretical, methodological, and knowledge contributions of this thesis. The literature reviewed indicates a range of theoretical tools for critique in the area of teachers and emotions. This thesis offers alternatives that combine critique and innovation.

In literature reviewed, concepts from diverse theoretical frameworks present useful means by which to theorise how emotions are influenced and how those influences might be critiqued. Literature was reviewed that addresses social control of emotions and critical approaches to analysing and engaging with these means of control. Concepts such as emotional labour (Zembylas, 2005b), emotional intelligence and emotional literacy (Boler, 1999), and feeling-rules and emotional scripts (Vincent & Braun, 2013) describe ways in which emotions are influenced in social settings such as early childhood settings. Emotional capital involves awareness of emotions and how they work and is described as a resource for early childhood teachers that is similar to practical wisdom (Andrew, 2015). Critical emotional praxis (Zembylas & Chubbuck, 2009) aims for critical transformation informed by

social, cultural, and political perspectives on emotions, using pedagogies that focus on aspects such as discomfort, silence, and desire. Such pedagogies could be critically examined and adapted considering the theoretical and methodological framework of this research.

This research offers early childhood teachers new ways of thinking about how they are becoming as professionals. They incorporate love and caring into their teaching practice and subjectivities in complex ways that express affective flows in rhizomatic assemblages and respond to molar and molecular constraints. Tracing-and-mapping is a doubled analytic process that combines critique and innovation concurrently (Lenz Taguchi, 2016) and that could be adapted for use in thinking and dialogue among early childhood teachers.

The reconceptualisation of emotions in this thesis also has educational implications for early childhood teaching. Teachers thinking about their subjectivities in terms of posthumanist perspectives can appreciate complex relationalities among human and other-than-human components of their early childhood settings that are also assembled with thoughts, memories, and emotions. Understanding emotions as extensive registrations of affect within rhizomatic assemblages where teachers are individuated provides opportunities to “seize the opportunity to think differently” (Krejsler, 2016, p. 1475) about their subjectivities and what dynamic becoming as a professional early childhood teacher can entail.

The reconceptualisation of emotions in terms of the concept of sense also has educational implications for early childhood teachers, and implications for human beings interested in thinking about how emotions do what they do. Deleuze’s concept of sense brings with it other useful concepts, including paradox, nonsense, event, and problem. The complex cartographic process described in this thesis could be adapted to other situations.

As St. Pierre (2018) states, postqualitative inquiry methodologies are not repeatable like recipes of methods. However, concepts and how they are used together in this research may be a helpful methodological starting point for another unique inquiry. Paradox and nonsense can point the way to something new happening immanently and opportunities for innovation from within a situation. Sense as intense relations among verb infinitives provides indications of complex and nuanced emotions that are difficult to articulate, but that are produced by and belong within events. By using the ideas and approaches in this thesis, early childhood teachers may be challenged to be continually creative and open to new ways of thinking. By critiquing and innovating, they may find localised solutions to recurring knotty problems involving emotions, rather than trying to follow best-practice prescriptions for predictable situations.

### Limitations of the research

There are some things this research does not do that might cause dissatisfaction for readers. Small excerpts of data are analysed using specific concepts from within the theoretical framework. Data are selected for analysis based on their affective impact on me as researcher, how they 'glowed'. Data as reported are understood as palpations rather than sources of truth. Researchers cannot directly experience data and data can never be communicated completely; there is always an editing process. Choosing one theoretical and methodological framework rather than another implies the research will be shaped within a particular set of understandings about knowledge and reality. From the perspective of other theoretical frameworks, this is a limitation. However, there is much to be gained from thinking deeply about what beliefs, knowledge and understandings frame a research study, and thinking about what this makes possible.

The findings from this research are immanent within the early childhood teaching-assemblages where the participants are produced as human individuals. While it would be interesting to use a similar methodological approach in other early childhood settings, there is no expectation that similar findings would be reached. This research makes no generalised claims about teachers, early childhood teachers, or early childhood teaching in Aotearoa New Zealand or elsewhere. This conclusion notes that there may be ways in which posthumanist researchers might adapt approaches of critical emotional praxis and critical pedagogies of emotion, but this has not been investigated in this thesis. This may be a productive future direction for researchers exploring ways of critiquing and creatively experimenting within early childhood teaching situations.

There are limitations to this research in terms of diverse perspectives. The vast majority of early childhood teachers in Aotearoa New Zealand are Pākehā and female and this is the case with the participants in my research. There is a paucity of discussion in this thesis of indigenous Māori perspectives, despite early childhood education having a bicultural early childhood curriculum based in Māori concepts and values. In a colonised society with a dominant Pākehā (New Zealand European) culture, it is perhaps not surprising that Pākehā perspectives are heard. Reviewed literature indicates that the experience of male teachers and their positioning within discourses of love and caring in early childhood teaching are significantly different from those of female teachers. Male (and other-than-female) perspectives are only lightly touched on in this thesis and this is an area that appears to offer rich opportunities for further research.

### Concluding thoughts

Research can only ever provide limited, partial, and selective views of situations, roles, relationships, and ideas that may be assembled together. Processes in this postqualitative

research are messy, iterative, tentative and adventurous at the same time, following paths that are not well-trodden. Leaps are made to use Deleuze's concept of sense in innovative ways for fine-grained analyses of situations where early childhood teachers talk about emotions experienced in their professional lives.

I instigated this research from a starting point of curiosity about early childhood teachers' emotions and interest in posthumanist theories and the writings of Deleuze and Guattari. I have immersed myself in an extended process of thinking, reading, talking, and writing, as well as engaging with early childhood teachers by observing them in their professional roles and in conversations about their emotions as teachers. The theoretical, methodological, and knowledge contributions that this thesis makes has changed my thinking. Being continually individuated and always becoming, I will never think the same way again. For the future, this thesis adds to the research of early childhood teaching and may change others' ways of thinking and becoming. Love and caring are too important in early childhood teaching to be ignored by policy makers and writers of official documents that guide and regulate what teachers do and how they become professional. To close this thesis, I return to Deleuze's wish that we live within the assemblages that produce us and the events that constitute us and that we respond to in unpredictable ways, and that we are open to the paradoxes and nonsense that surround us and open us to creative experimentation:

Nothing more can be said, and no more has ever been said: to become worthy of what happens to us, and thus to will and release the event, to become the offspring of one's own events, and thereby to be reborn, to have one more birth and to break with one's carnal birth – to become the offspring of one's event and not of one's

actions, for the action is itself produced by the offspring of the event. (Deleuze, 1969/1990, p. 154)

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## Appendices: Ethical Documentation

### A: Focus group discussion

A1: Information sheet: Focus group participant

A2: Consent form: Focus group participant

A3: Confidentiality agreement: Observer

### B: Self-study Practicum

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B3: Information sheet: Centre staff

B4: Consent form: Centre staff

B5: Information sheet: Families/whānau

B6: Consent form: Families/whānau

B7: Information sheet: Children

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B9: Information sheet: Reflective partner

B10: Consent form: Reflective partner

### C: Observations and Conversations

C1: Information sheet: Centre management

C2: Consent form: Centre management

C3: Information sheet: Teacher participant

C4: Consent form: Teacher participant

C5: Information sheet: Centre staff

C6: Consent form: Centre staff

C7: Information sheet: Families/whānau

C8: Consent form: Families/whānau

C9: Information sheet: Children

C10: Consent form: Children

D1: Transcriber's ethics form



## A: Focus group discussions

### A1: Information sheet: Focus group participant

Kia ora

I'm Alison Warren, a teacher educator at Te Rito Maioha Early Childhood New Zealand (formerly Te Tari Puna Ora o Aotearoa) in Nelson. My PhD research at the University of Canterbury is about how early childhood teachers understand their emotion experiences in their professional lives. My research is in four phases: analysing how early childhood documents such as *Te Whāriki* show teachers' emotions; two focus groups of teachers discussing how they understand teacher emotions; a self-study of my own teacher emotion experiences; and finally, I will work with several teachers over six months exploring emotion experiences in their professional lives.

**I am inviting you to join in a focus group discussion as a qualified, registered and currently practising early childhood teacher who is not enrolled or intending to enrol in 2015 at Te Rito Maioha Early Childhood New Zealand in Nelson.** You would take part in one 90-minute focus group discussion (with refreshments) in Nelson in late March or early April 2015. Six to eight early childhood teachers will discuss questions about teacher emotions such as "in what ways do early

childhood teachers experience emotions in their professional settings?" Teacher emotions in everyday teaching scenarios such as "it is your turn to plan and take group time" will also be discussed.

I will facilitate and audio record the discussion. An observer will note body language and make notes to help me with transcribing. I will use pseudonyms instead of names so that I can report comments and relevant information without identifying participants. I will check with you about using particular quotes or personal information.

I will give you a summary of what you said in the discussion to check for accuracy; a summary of your focus group discussion; and a summary of my findings from the focus group phase. You can request the final research report from me in 2017/2018, and additional information from the study.

Your participation in this research is entirely voluntary, with no advantage or disadvantage to you due to your decision. You can choose not to answer any question in the discussion, or ask me to stop recording. You can withdraw from the research at any time until the final report is submitted for assessment. If you withdraw I will remove all your data.

I and the observer at the discussion will maintain confidentiality about participants' identities, and

my report will not reveal who you are. Some data using pseudonyms will be emailed to my supervisors, who are bound by University of Canterbury Code of Ethics. Precautions such as password-protection will be taken, but security of emailed information cannot be guaranteed. All data will be kept in a locked cabinet at my workplace and on a password-protected computer during the research.

If you participate in this research, you must keep confidential everything you know about the research: what is said at the focus group, participants' identities and your own participation. Confidentiality and anonymity can't be guaranteed within the focus group because those present will know who said what. However, no identities or discussion details will be shared outside the group because all participants agree to confidentiality when they sign the consent form. As emotions can be an area of vulnerability, I will be available to participants during and after the research, and I will provide contact details for counselling.

If you are willing to be a participant in a focus group discussion, please complete both copies of the consent form, and return one to me in the envelope provided, to P.O. Box [ ], Nelson, by [date]. Please keep the other copy. I'm happy to answer any questions about this invitation. Please contact me at [alison.warren@pg.canterbury.ac.nz](mailto:alison.warren@pg.canterbury.ac.nz) or on 02885003331. **Please do not contact me at my workplace or by my work email address about this research.**

Thank you for considering my invitation! I'm looking forward to hearing from you, and talking about this important topic in our professional lives.

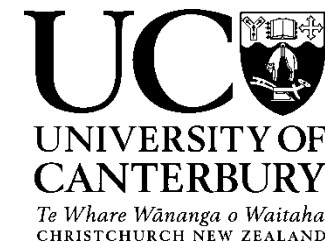


Alison Warren

This study has ethical approval from the University of Canterbury Educational Research Human Ethics Committee and Te Rito Maioha Early Childhood New Zealand Research Ethics Committee. Further queries or complaints may be addressed to:

Supervisor:  
Professor Peter Roberts  
[peter.roberts@canterbury.ac.nz](mailto:peter.roberts@canterbury.ac.nz)  
Phone: 03 3642987 ext. 6263

Complaints or concerns may be addressed to:  
The Chair,  
Educational Research Human Ethics Committee,  
University of Canterbury,  
Private Bag 4800, Christchurch  
([human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)).  
Dr Janis Carroll-Lind  
[Janis.Carroll-Lind@ecnz.ac.nz](mailto:Janis.Carroll-Lind@ecnz.ac.nz)  
The Chair, Research Ethics Committee  
Te Rito Maioha Early Childhood New Zealand  
P.O. Box 12725  
Thorndon  
Wellington  
Phone: 04 4716 816



# Perceptions of emotion experiences by early childhood teachers in Aotearoa New Zealand

*Focus group discussion:  
Participants*

Alison Warren

Doctoral study

## **A2: Consent form: Focus group participant**



### **Perceptions of emotion experiences by early childhood teachers in Aotearoa New Zealand**

#### **Consent form: Focus group participant**

I have read the Information Sheet provided about this study and have a good understanding of my participation requirements. I understand that I may approach the researcher or her supervisor at any time for further information.

1. I understand that my participation in this project is entirely voluntary, with no advantage or disadvantage to me due to my decision.
2. I meet the inclusion criteria: I am a qualified, registered and currently practising early childhood teacher who is not enrolled or intending to enrol in 2015 at Te Rito Maioha Early Childhood New Zealand in Nelson.
3. I consent to data collection by audio recording and note-taking at the focus group discussion.
4. I understand that personal information that I choose to contribute may be referred to, without identifying me, in the research report. The researcher will negotiate with me the inclusion of any personal information.
5. I understand that comments I make, and results from the research can be used in reports, presentations and publications without my identity being revealed. Use of particular quotes will be negotiated with me.
6. I understand that any information or opinions I provide will be kept confidential to the researcher and observer and that any published or reported results will not identify me. A pseudonym will be used in the research report, which may be published or presented. However, I acknowledge that focus group participants will know each others' identities. Confidentiality and anonymity cannot be guaranteed within

the focus group, but is guaranteed outside the group and in any reporting of the research.

7. I understand that I may withdraw my participation, including withdrawal of any data I have provided, up until the final report is submitted for assessment. I will not be disadvantaged in any way by such a decision.
8. I understand that I may decline to answer any particular question that arises in the focus group discussion, or ask that the recording be stopped.
9. I understand data will be kept securely at the researcher's workplace in a locked cabinet or on the researcher's personal password-protected laptop computer until assessment, stored securely at the University of Canterbury for ten years then destroyed and that further use of the material by the researcher may be negotiated.
10. I understand that I will be able to check a summary of my contributions to the focus group discussion for accuracy. I will be provided with a summary of the focus group discussion I participate in. The final report will be available on request in 2017/2018, and I may ask for additional information from the study.
11. I agree to observe strict confidentiality regarding any verbal and written material from the research study.
12. I understand that Supervisors, Professor Peter Roberts and Dr Kathleen Quinlivan of University of Canterbury may view data, and that they are bound by confidentiality requirements by the University Code of Ethics.
13. I understand that reasonable precautions have been taken to protect data transmitted by email but that the security of the information cannot be guaranteed.
14. I understand that the researcher will provide me with contact details for counselling, and will be available to me after the focus group discussion.

I understand that if I require further information I can contact the researcher, Alison Warren. If I have any complaints, I can contact the researcher's principal supervisor Professor Peter Roberts ([peter.roberts@canterbury.ac.nz](mailto:peter.roberts@canterbury.ac.nz)); the Chair of the University of Canterbury Educational Research Human Ethics Committee; or the

Chair of the Research Ethics Committee, Te Rito Maioha Early Childhood New Zealand.

By signing below, I agree to participate in this research project.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Signature: \_\_\_\_\_ Email address:

\_\_\_\_\_

One copy of the consent form will be returned in the envelope provided to P.O. Box [ ], Nelson by [date]. The other copy will be kept by the participant.

### A3: Confidentiality agreement: Focus group observer



Perceptions of emotion experiences by early childhood teachers in Aotearoa New Zealand

Confidentiality agreement: Focus group observer

I have read the Information Sheet provided to prospective focus group participants about this study. I understand that I may approach the researcher or her supervisor at any time for further information.

1. I understand that my involvement in this project is entirely voluntary, with no advantage or disadvantage to me due to my decision. I may withdraw my involvement at any time, with no disadvantage to me.
2. I have been given a full explanation of this project and have been given an opportunity to ask questions. I understand what will be required of me if I agree to take part in this project.
3. I agree to assist the researcher by acting as observer during two focus group discussions of about 90 minutes each, on separate dates, with six to eight participants in each group. In this capacity I will write observations of aspects that would be not captured by audio recording, such as body language, facial expressions and non-verbal responses. At times where there may be interruptions or more than one person speaking, I will make notes that will help the transcribing process.
4. I will arrange with the researcher a prompt such as a key phrase to alert her to possible participants' discomfort.
5. I understand that focus group participants' comments and results from the research can be used in reports, presentations and publications without identities being revealed.
6. I agree to keep confidential any personal information about participants and specific data details that I learn through my involvement in the study. I understand that my identity will not be revealed by the researcher, observer

or participants. Confidentiality within the focus groups cannot be guaranteed as I may be known to those present.

7. I will not disclose or copy any confidential information relating to this project.
8. I understand that if I require further information I can contact the researcher, Alison Warren. If I have any complaints, I can contact the researcher's principal supervisor Professor Peter Roberts ([peter.roberts@canterbury.ac.nz](mailto:peter.roberts@canterbury.ac.nz)); the Chair of the University of Canterbury Educational Research Human Ethics Committee; or the Chair of the Research Ethics Committee, Te Rito Maioha Early Childhood New Zealand.

By signing below, I agree to assist in this research project as outlined above.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Signature: \_\_\_\_\_ Email address: \_\_\_\_\_

One copy of the consent form will be returned in the envelope provided to P.O. Box [ ], Nelson by [date]. The other copy will be kept by the observer.

## B: Self-study practicum

### **B1: Self-study (Practicum) Information sheet: Centre management**

Kia ora

I'm Alison Warren, a teacher educator at Te Rito Maioha Early Childhood New Zealand (formerly Te Tari Puna Ora o Aotearoa) in Nelson. My PhD research at the University of Canterbury is about how early childhood teachers understand their emotion experiences in their professional lives. My research is in four phases: analysing how early childhood documents such as *Te Whāriki* show teachers' emotions; two focus groups of teachers discussing how they understand teacher emotions; a self-study of my own teacher emotion experiences; and finally, I will work with several teachers over six months exploring emotion experiences in their professional lives.

**I am asking your permission to come into your centre for a two-week practicum experience 7<sup>th</sup> – 17<sup>th</sup> April 2015, and study my own emotion experiences by video recording, writing observations and keeping an emotions diary about my teaching.** I aim to build respectful relationships and be unobtrusive, and not cause any disruption of everyday centre life. I intend to use an iPod to video record my teaching in the

centre: up to 10 minutes on each of four days during the two-week period. I will not video record or write about any adult or child who does not agree (or child whose caregiver does not agree). Centre involvement is entirely voluntary, and you can withdraw your consent at any time until the final report is handed in. I would withdraw all data from the centre. This also applies to adults, children and families/whānau. There will be no advantage or disadvantage to the centre whatever your decision regarding participating and withdrawing.

I will remove all identities from data: adults, children, families/whānau and the centre. I will discuss the data with a reflective partner by email and face-to-face or Skype. My reflective partner will sign a confidentiality agreement. The data will be seen by me, my reflective partner and my supervisors, who are bound by University of Canterbury Code of Ethics. Precautions such as password-protected email accounts will be taken, but security of emailed information cannot be guaranteed. All data will be kept in a locked cabinet at my workplace and on a password-protected computer during the research.

I will give the centre a summary of findings from the self-study practicum phase. The final research report will be available on request in 2017/2018.

You may ask for additional information from the research.

If you agree to this research happening in your centre, you must keep confidential everything you know about the research, including my identity as researcher and the centre's involvement. As emotions are often experienced in interactions, actions and words of adults and children will be in data. The adults and children present know each other, so confidentiality and anonymity cannot be guaranteed within the centre. Confidentiality outside the centre will be agreed by you as centre management and the adults who sign the consent form. However, I do not expect young children to fully understand confidentiality. No reporting by me will reveal any identities.

If you consent, I will provide staff, children and families/whānau with information sheets and consent forms, to return to me. I will consult with you about explaining to children what I am doing and negotiating consent. I will stop video recording or writing near any child or adult who asks me to, and I will be guided by adults about children withdrawing consent. There will be no disadvantage to anyone who decides to withdraw.

As emotions can be an area of vulnerability, I will be available to the centre during and after the research, and I will provide contact details for counselling.



I would appreciate an opportunity to visit you and talk through these requests. If you agree to centre involvement, please return one copy of the consent form to me in the envelope provided to P.O. Box [ ], Nelson, by [date]. The other copy is for you to keep.

Thank you for considering this request!

I'm happy to answer any questions about my self-study in your centre. Please contact me at [alison.warren@pg.canterbury.ac.nz](mailto:alison.warren@pg.canterbury.ac.nz) or on 02885003331. **Please do not contact me at my workplace regarding this research.**



Alison Warren

This study has ethical approval from the University of Canterbury Educational Research Human Ethics Committee and Te Rito Maioha Early Childhood New Zealand Research Ethics Committee. Further queries or complaints may be addressed to:

Supervisor:

Professor Peter Roberts

[peter.roberts@canterbury.ac.nz](mailto:peter.roberts@canterbury.ac.nz)

Phone: 03 3642987 ext. 6263

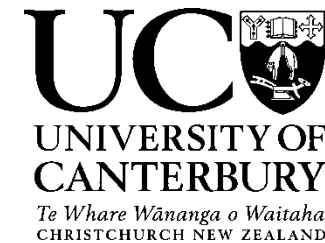
Complaints or concerns may be addressed to:

The Chair,  
Educational Research Human Ethics  
Committee,  
University of Canterbury,  
Private Bag 4800, Christchurch  
[human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)

Dr Janis Carroll-Lind

[Janis.Carroll-Lind@ecnz.ac.nz](mailto:Janis.Carroll-Lind@ecnz.ac.nz)

The Chair, Research Ethics Committee  
Te Rito Maioha Early Childhood New Zealand  
P.O. Box 12725  
Thorndon  
Wellington  
Phone: 04 4716 816



Perceptions of  
emotion experiences  
early childhood  
teachers in Aotearoa  
New Zealand  
*Self-study practicum phase:*  
*Centre management*  
Alison Warren  
Doctoral study

## B2: Self-study (practicum) Consent form: Centre management



Perceptions of emotion experiences by early childhood teachers in Aotearoa New Zealand

Consent form: Self-study (teaching practicum): Centre management

I have read the Information Sheet provided about this study and have a good understanding of what will be required of the centre if we agree to take part in this project. I understand that I may approach the researcher or her supervisor at any time for further information.

1. I understand that centre involvement in this project is entirely voluntary and that there will be no advantage or disadvantage to the centre from our involvement.
2. I consent to the researcher working with children and adults in a teaching practicum for two weeks from 7<sup>th</sup> – 17<sup>th</sup> April 2015.
3. I consent to video recording (by iPod for up to 10 minutes on each of four days), written anecdotal observations and emotions diary, involving consenting adults, and children who consent or whose caregivers consent (formally by consent form, and on a day-to-day basis).
4. I understand that the researcher will give staff, children and families/whānau information letters and consent forms. Anyone who does not consent (or children whose caregiver does not consent) will not be video recorded or written about. Consent by adults or children can be withdrawn at any time, with no disadvantage to them, their family/whānau or the centre.
5. I understand that the research focus of this phase is the researcher's teaching. Video recording, anecdotal observations and diary entries may capture words and actions of adults and children in the centre. I

understand that any published or reported results will not identify the centre, adults or children.

6. I acknowledge that the adults and children present will know each other, and non-consenting adults and children will know about the research. Therefore, confidentiality and anonymity cannot be guaranteed within the centre. Confidentiality is agreed by everyone who signs a consent form, and will be maintained by the researcher and her reflective partner.
7. I understand that comments made, and results from the research can be used in reports, presentations and publications without identities being revealed. Use of particular quotes will be negotiated with those quoted.
8. I understand that I may withdraw the centre's involvement at any time, including withdrawal of any data from the centre, until the final report is handed in. Adults and children (and children's caregivers on their behalf) may also withdraw their consent. In both those cases, their data would be withdrawn, with no disadvantage to them.
9. I understand data will be kept securely at the researcher's workplace in a locked cabinet or on the researcher's personal password-protected laptop computer until assessment, stored securely at the University of Canterbury for ten years then destroyed and that further use of the material by the researcher may be negotiated.
10. I understand that the centre will be provided with a summary of the findings of the self-study (teaching practicum) phase, and that the final report will be available to the centre on request in 2017/2018. I may ask for further information from the research.
11. I agree to observe strict confidentiality regarding any verbal and written material from the research study.
12. I understand that Supervisors, Professor Peter Roberts and Dr Kathleen Quinlivan of University of Canterbury may view data (with names removed) and that they are bound by confidentiality requirements by the University Code of Ethics.

13. I understand that reasonable precautions will be taken to protect data transmitted by email but that the security of the information cannot be guaranteed.
14. I understand that if I require further information I can contact the researcher, Alison Warren. If I have any complaints, I can contact the researcher's principal supervisor Professor Peter Roberts (peter.roberts@canterbury.ac.nz); the Chair of the University of Canterbury Educational Research Human Ethics Committee, or the Chair of the Research Ethics Committee, Te Rito Maioha Early Childhood New Zealand.

By signing below, I agree to the centre's involvement in this research project as outlined above.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Signature: \_\_\_\_\_ Email address: \_\_\_\_\_

\_\_\_\_\_

One copy of the consent form will be returned to the researcher in the envelope provided to P.O. Box [ ], Nelson by [date]. The other copy will be kept by the centre.

### **B3: Self-study (Practicum) Information sheet: Centre staff**

Kia ora

I'm Alison Warren, a teacher educator at Te Rito Maioha Early Childhood New Zealand (formerly Te Tari Puna Ora o Aotearoa) in Nelson. My PhD research at the University of Canterbury is about how early childhood teachers understand their emotion experiences in their professional lives. My research is in four phases: analysing how early childhood documents such as *Te Whāriki* show teachers' emotions; two focus groups of teachers discussing how they understand teacher emotions; a self-study of my own teacher emotion experiences; and finally, I will work with several teachers over six months exploring emotion experiences in their professional lives.

**I will be in your centre for a two-week practicum to study my own teacher emotion experiences.** I aim to build respectful relationships and be unobtrusive, and not cause any disruption of everyday centre life. I intend to use an iPod to video record my teaching in the centre: up to 10 minutes on each of four days. I will write anecdotal observations and an emotions diary.

**The focus is on my teaching, and adults and children present will be recorded with their**

**consent (and children's caregivers' consent). I am asking you to agree to be included anonymously in video recording and written data.**

Your involvement is entirely voluntary, and you can withdraw your consent at any time until the final report is submitted for assessment. I would withdraw all your data. There will be no advantage or disadvantage to you whatever your decision about involvement and withdrawing. **I will not video record or write about any adult or child who does not agree (or child whose caregiver does not agree).**

I will remove all identities from data: adults, children, families/whānau and the centre. I will discuss the data with a reflective partner by email and face-to-face or Skype. My reflective partner will sign a confidentiality agreement. The data will be seen by me, my reflective partner and my supervisors, who are bound by University of Canterbury Code of Ethics. Precautions such as password-protected email accounts will be taken, but security of emailed information cannot be guaranteed. All data will be kept in a locked cabinet at my workplace and on a password-protected computer during the research.

I will give you a summary of my findings from the self-study practicum phase. The final research report will be available on request in 2017/2018,

and you may ask for further information from the research.

If you consent to being involved in this research, you must keep confidential everything you know about the research, including my identity as researcher, and the centre's and your involvement. As emotions are often experienced in interactions, actions and words of adults and children will be in data. The adults and children present will know each other, so confidentiality and anonymity cannot be guaranteed within the centre. Confidentiality outside will be agreed by centre management and the adults who sign the consent form. However, I do not expect young children to fully understand confidentiality. No reporting by me will reveal any of these identities.

I will provide information sheets and consent forms for children and families/whānau. I will consult with you about explaining to children what I am doing and negotiating consent appropriately. I will stop video recording or writing near any child or adult who asks me to, and I will be guided by adults regarding children withdrawing consent.

As emotions can be an area of vulnerability, I will be available to you during and after the research, and I will provide contact details for sources of counselling.

Please complete a consent form if you agree to involvement, and return one copy to me via the locked box provided by [data]. The other copy is for you to keep.

Thank you for considering this request!

I'm happy to answer any questions about my research in your centre. Please contact me at [alison.warren@pg.canterbury.ac.nz](mailto:alison.warren@pg.canterbury.ac.nz) or on 02885003331. **Please do not contact me at my workplace concerning this research.**



Alison Warren

This study has ethical approval from the University of Canterbury Educational Research Human Ethics Committee and Te Rito Maioha Early Childhood New Zealand Research Ethics Committee. Further queries or complaints may be addressed to:

Supervisor:

Professor Peter Roberts

[peter.roberts@canterbury.ac.nz](mailto:peter.roberts@canterbury.ac.nz)

Phone: 03 3642987 ext. 6263

Complaints or concerns may be addressed to:

The Chair,

Educational Research Human Ethics Committee,

University of Canterbury,

Private Bag 4800, Christchurch

[human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)

Dr Janis Carroll-Lind

[Janis.Carroll-Lind@ecnz.ac.nz](mailto:Janis.Carroll-Lind@ecnz.ac.nz)

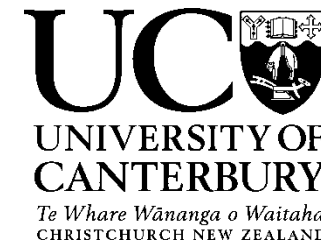
The Chair, Research Ethics Committee

Te Rito Maioha Early Childhood New Zealand

P.O. Box 12725

Thorndon

Wellington Phone: 04 4716 816



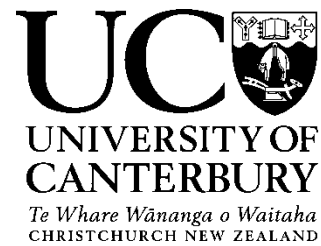
# Perceptions of emotion experiences by early childhood teachers in Aotearoa New Zealand

*Self study: Centre Staff*

## Alison Warren

### Doctoral study

#### B4: Self-study (Practicum) Consent form: Centre staff



Perceptions of experiences of emotions by early childhood teachers in Aotearoa New Zealand

Consent form: Centre Staff (Practicum self-study)

I have read the Information Sheet provided about this study and have a good understanding of how I would be involved. I understand that I may approach the researcher or her supervisor at any time for further information.

1. I understand that my involvement in this project is entirely voluntary, and that no advantage or disadvantage to me will result from my involvement.
2. I understand that the researcher will video record (by iPod for up to 10 minutes on each of four days) and write observations and an emotions diary, involving consenting adults and children who give their consent and whose caregivers consent (formally by consent form, and on a day-to-day basis).
3. I understand that the researcher will give staff, children and families/whānau information letters and consent forms about the research in the centre, and that anyone who does not consent (or children whose caregiver does not consent) will not be video recorded or written about. Consent by adults or children can be withdrawn at any time, with no disadvantage to them.
4. I understand that the focus of this research phase is the researcher's teaching. Video recording, written observations and diary entries will include words and actions of adults and children in the centre. I understand that any published or reported results will not identify the centre, adults or children.
5. I acknowledge that the adults and children present will know each others' identities, and non-consenting adults and children will know about the research. Therefore, confidentiality and anonymity cannot be guaranteed

- within the centre. Confidentiality is agreed by everyone who signs a consent form, and will be maintained by the researcher and her reflective partner.
6. I understand that I may withdraw my involvement, including withdrawal of my data until the final report is handed in. Adults and children (and children's caregivers on their behalf) may also withdraw their consent. In both those cases, their data will be withdrawn. No disadvantage will result to anyone who decides to withdraw.
  7. I understand data will be kept securely at the researcher's workplace in a locked cabinet or on the researcher's personal password-protected laptop computer until assessment, stored securely at the University of Canterbury for ten years then destroyed and that further use of the material by the researcher may be negotiated.
  8. I understand that comments made, and results from the research can be used in reports, presentations and publications without identities being revealed. Use of particular quotes will be negotiated with those quoted.
  9. I understand I will be provided with a summary of findings of the self-study (teaching practicum) phase, and that the final report will be available on request in 2017/2018. I may ask for further information from the research.
  10. I agree to observe strict confidentiality regarding any verbal and written material from the research study.
  11. I understand that Supervisors, Professor Peter Roberts and Dr Kathleen Quinlivan of University of Canterbury may view data (with names removed), and that they are bound by confidentiality requirements by the University Code of Ethics.
  12. I understand that reasonable precautions will be taken to protect data transmitted by email but that the security of the information cannot be guaranteed.
  13. I understand that if I require further information I can contact the researcher, Alison Warren. If I have any complaints, I can contact the researcher's principal supervisor Professor Peter Roberts (peter.roberts@canterbury.ac.nz); the Chair of the University of Canterbury



Educational Research Human Ethics Committee, or the Chair of the Research  
Ethics Committee, Te Rito Maioha Early Childhood New Zealand.

By signing below, I agree to my involvement as a centre staff member in this  
research project as outlined above.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Signature: \_\_\_\_\_ Email address:

\_\_\_\_\_

One copy of the consent form will be returned to the researcher in the locked box  
provided by [date]. The other copy will be retained by the centre staff member.

**B5: Self-study (Practicum) Information sheet:  
Centre families/whānau**

Kia ora

I'm Alison Warren, a teacher educator at Te Rito Maioha Early Childhood New Zealand (formerly Te Tari Puna Ora o Aotearoa) in Nelson. My PhD research at the University of Canterbury is about how early childhood teachers understand their emotion experiences in their professional lives. My research includes: looking at how official documents show teachers' emotions; teachers' discussion groups about teacher emotions; a study of my own teacher emotions; and finally, I will work with several teachers over six months exploring emotion experiences in their professional lives.

**I will be working with children in the centre for two weeks, while I study my own teacher emotions. I will be part of the children's everyday lives, and not cause any disruption to their experience in the centre.** I will use an iPod to video record me working in the centre: up to 10 minutes on four days over two weeks. I will write observations and keep a diary about my teaching.

**I am asking if you will agree to your child/ren being included in video recording and written data about my teaching. All names will be removed from data.** Being part of this research is entirely voluntary, with no advantage or disadvantage to you or your child/ren. You and your child/ren can withdraw any time until I hand in my final report. I would take out all your child/ren's data with no advantage or disadvantage to you or them.

I will discuss the data with a reflective partner by email and face-to-face or by Skype. My reflective partner will sign a confidentiality agreement. The data will be seen only by me and my reflective partner and my supervisors, who are bound by University of Canterbury Code of Ethics. We will use password-protected email accounts but we can't guarantee security of emailed information. I will keep data in a locked cabinet at my workplace and on a password-protected computer. I will give you a summary of this part of the research. The final research report will be available on request in 2017/2018, and

you may ask for more information from the research.

If you agree to your child/ren's involvement, you must keep confidential everything you know about the research, including who I am and how your child/ren and the centre are involved. Adults and children in the centre know each other, and I don't expect young children to keep confidentiality, so confidentiality and anonymity can't be guaranteed within the centre. Centre management, adults who sign the consent form and I as researcher will keep confidentiality outside the centre.

**I will provide information sheets and consent forms for your children. The teachers will help me talk to children to explain what I am doing and ask for their consent. Could you please read the letter with your child/ren so they can decide if they agree?** I will stop video recording or writing near any child or adult who asks me to, and the teachers will guide me if they notice children withdrawing consent by their words or actions. Nobody will be disadvantaged if they withdraw.

As emotions can be an area of vulnerability, I will be available to the centre during and after the research, and I will provide contact details for counselling.

Thank you for considering this request! If you agree, please return one copy of your and your child/ren's consent form to the locked box in the centre by [date]. The other copy is for you to keep.

I'm happy to answer any questions about my research in your centre. Please contact me at [alison.warren@pg.canterbury.ac.nz](mailto:alison.warren@pg.canterbury.ac.nz) or on 02885003331. **Please do not contact me at my workplace concerning this research.**



Alison Warren

This study has ethical approval from the University of Canterbury Educational Research Human Ethics Committee and Te Rito Maioha Early Childhood New Zealand Research Ethics Committee. Further queries or complaints may be addressed to:

Supervisor:

Professor Peter Roberts

[peter.roberts@canterbury.ac.nz](mailto:peter.roberts@canterbury.ac.nz)

Phone: 03 3642987 ext. 6263

Complaints or concerns may be addressed to:

The Chair,

Educational Research Human Ethics Committee,

University of Canterbury,

Private Bag 4800, Christchurch

[human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)

Dr Janis Carroll-Lind

[Janis.Carroll-Lind@ecnz.ac.nz](mailto:Janis.Carroll-Lind@ecnz.ac.nz)

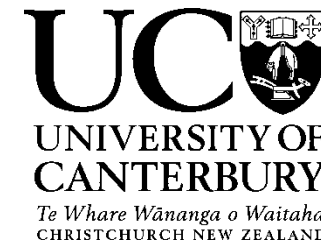
The Chair, Research Ethics Committee

Te Rito Maioha Early Childhood New Zealand

P.O. Box 12725

Thorndon

Wellington Phone: 04 4716 816



Perceptions of  
emotion experiences  
by early childhood  
teachers in Aotearoa  
New Zealand

*Self-study (practicum):  
Centre Families/Whānau*  
Alison Warren

Doctoral study

**B6: Self-study (Practicum) Consent form: Centre families/whānau**



Perceptions of emotion experiences by early childhood teachers in Aotearoa New Zealand

Consent form: Centre families/whānau (Practicum self-study)

I have read the Information Sheet provided about this study and have a good understanding of what would be involved for my child/ren. I understand that I may approach the researcher or her supervisor at any time for further information.

1. I understand that my child/ren's involvement is entirely voluntary, and that I and my child/ren can decide if we consent, with no advantage or disadvantage to us.
2. I understand that the researcher will video record (by iPod for up to 10 minutes on each of four days), write observations and an emotions diary, which may involve adults and children who give their consent and whose caregivers consent.
3. I understand that staff, children and families/whānau who do not consent (or children whose caregiver does not consent) will not be video recorded or written about.
4. I understand that any published or reported results will not identify the centre, adults or children. Centre management, adults who sign the consent form, the researcher and her reflective partner will keep confidentiality outside the centre. However, I understand that confidentiality and anonymity can't be guaranteed within the centre.
5. I agree to help my child/ren understand their information letter and decide about their consent.

6. I understand that adults or children can withdraw their consent at any time, with no disadvantage to them, until the final report is handed in. All their data would be withdrawn.
7. I understand data will be kept securely at the researcher's workplace in a locked cabinet or on the researcher's personal password-protected laptop computer until assessment, stored securely at the University of Canterbury for ten years then destroyed and that the researcher may negotiate further use of the material with me.
8. I understand that words and actions recorded, and results from the research can be used in reports, presentations and publications without identities being revealed. Use of particular quotes will be negotiated with those quoted.
9. I understand I will be provided with a summary of this part of the research, and that the final report will be available to me on request in 2017/2018. I may ask for additional information from the research.
10. I agree to keep strict confidentiality regarding any spoken and written material from the research.
11. I understand that Supervisors, Professor Peter Roberts and Dr Kathleen Quinlivan of University of Canterbury may view data (which will not identify the centre or people), and that they are bound by confidentiality requirements by the University Code of Ethics.
12. I understand that reasonable precautions will be taken, but that security of emailed information cannot be guaranteed.
13. I understand that if I require further information I can contact the researcher, Alison Warren. If I have any complaints, I can contact the researcher's principal supervisor Professor Peter Roberts (peter.roberts@canterbury.ac.nz); the Chair of the University of Canterbury Educational Research Human Ethics Committee, or the Chair of the Research Ethics Committee, Te Rito Maioha Early Childhood New Zealand.

By signing below, I agree to my child/ren's involvement in this research project as outlined above.

Child/ren's name/s: \_\_\_\_\_

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Signature: \_\_\_\_\_

Email address: \_\_\_\_\_

One copy of the consent form will be returned to the researcher in the locked box provided by [date]. The other copy will be kept by the family/whānau member.

**B7: Information sheet: Centre children**

Kia ora

I'm Alison Warren. I'm a teacher at a school for teachers in Nelson. I'm going to be in your centre for two weeks, and I'll work with you like a teacher. It will be just like it always is here, except I will be here as well as your own teachers.

While I'm here, I will think about how I feel when I am being a teacher. I'll do some writing and use my iPod to take some videos. If it's ok with you, I might do some videoing of me working with you,

and I might write about what we do together and how I feel about that.

Can you have a talk with your family or whānau about this, and decide if that's ok or not? If you say yes and then later change your mind, that's ok. Nobody will mind. If you don't feel happy about me videoing or writing about you, you can ask me to stop and I will. Or you could ask a teacher to tell me to stop, and I will. Nobody will be cross with you if you ask me to stop. It will be ok with me.

When I write about my time here with you, I will keep your name secret, so nobody will know I am

writing about you. I have three friends who will see the videos and my writing, and talk to me about my time here. I won't tell them your name.

I have asked [centre manager] and [teachers] about this, and it's ok with them if it's ok with you.

I'll give you a letter so you can tell me if it's ok or not. Can you talk with your family about it and fill it in so I know? They will give it back to me. I won't mind if you say no. You and I can still work together like friends whatever you decide.

Please tell your family that I'm happy to answer any questions from them or you about my research in your centre. They and you can contact me at [alison.warren@pg.canterbury.ac.nz](mailto:alison.warren@pg.canterbury.ac.nz) or on 02885003331. **Please do not contact me at my workplace concerning this research.**

Please return one copy of the consent form to the locked box provided by [date], and keep the other copy.

This is what I look like!



Alison Warren

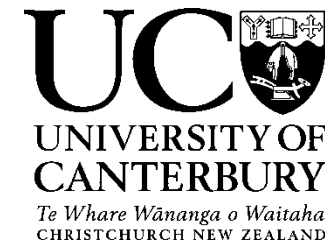
Here are some things your family needs to know:

This study has ethical approval from the University of Canterbury Educational Research Human Ethics Committee and Te Rito Maioha Early Childhood New Zealand Research Ethics Committee. Further queries or complaints may be addressed to:

Supervisor:  
Professor Peter Roberts  
[peter.roberts@canterbury.ac.nz](mailto:peter.roberts@canterbury.ac.nz)  
Phone: 04 473 4672

Complaints or concerns may be addressed to:  
The Chair,  
Educational Research Human Ethics Committee,  
University of Canterbury,  
Private Bag 4800, Christchurch  
[human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)

Dr Janis Carroll-Lind  
[Janis.Carroll-Lind@ecnz.ac.nz](mailto:Janis.Carroll-Lind@ecnz.ac.nz)  
The Chair, Research Ethics Committee  
Te Rito Maioha Early Childhood New Zealand  
P.O. Box 12725  
Thorndon  
Wellington Phone: 04 4716 816



Perceptions of  
emotion experiences  
by early childhood  
teachers in Aotearoa  
New Zealand  
*Self study (practicum):*  
*Centre Children*  
Alison Warren

Doctoral study



## B8: Consent form: Centre children



### Perceptions of emotion experiences by early childhood teachers in Aotearoa New Zealand

#### Consent form: Centre children (Practicum self-study)

1. Alison has given me a letter telling me who she is and what she wants to do in her research when she's being a teacher at my centre for two weeks. My family/whānau also has a letter telling them about it.
2. [Centre manager] knows about Alison's research, and it's ok with her if it's ok with me to let Alison take videos and do writing with me in them.
3. Alison will do some writing and use her iPod to take some videos. She might do some videoing and writing with me in it, but only if it's ok with me.
4. If I don't feel happy about Alison videoing or writing about me, I can ask her to stop and she will. If I ask a teacher to tell her to stop, she will. If I say yes and then change my mind later and say no, that's ok. Nobody will mind.
5. Alison will work with me like a friend no matter what I say.
6. Alison will keep my name secret, so nobody will know she is writing about me.
7. Alison will write and talk about her research to other people. She might talk about the things I did and said, but she will not tell anyone my name.
8. My family also have a letter from Alison explaining about what she is doing in her research. They will decide if it's ok with them too for Alison to take videos and do writing with me in them.

I have talked with my family about this, and here is what I have decided:

*You can draw or write, or ask someone to write for you, so I know if it's ok with you or not, to video and write about you.*

***Please get someone to help you with this bit:***

**Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Signature:** \_\_\_\_\_

**Witness name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Signature:** \_\_\_\_\_

**Relationship to child:** \_\_\_\_\_

One copy of the consent form will be returned to the researcher in the locked box provided by [date]. The other copy will be kept by the child and their family/whānau.

## **B9: Self-study Reflective partner Information sheet**

Kia ora

As you know, I'm Alison Warren, a teacher educator at Te Rito Maioha Early Childhood New Zealand in Nelson. My PhD research at the University of Canterbury is about how early childhood teachers understand their emotion experiences in their professional lives. My research is in four phases: analysing how early childhood documents such as *Te Whāriki* show teachers' emotions; two focus groups of teachers discussing how they understand teacher emotions; a self-study of my own teacher emotion experiences; and finally, I will work with several teachers over six months exploring emotion experiences in their professional lives.

**I am inviting you to be my reflective partner and collaboratively reflect with me about video and written data in the self-study phase of my research.** I will video record some excerpts of my teaching experiences during a two-week teaching practicum in an early childhood centre: up to 10 minutes on each of four occasions. I will also write anecdotal observations and keep an emotions diary.

I would reflect on the data (with names removed) with you through an email reflective journal (at least twice weekly during the practicum for two weeks) and a face-to-face or Skype meeting (30-60 minutes). I will audio record and transcribe the reflective conversations. I will use a pseudonym to report your comments and relevant personal information without identifying you. I will negotiate using particular quotes or personal information with you.

Your participation in this research is entirely voluntary, and will cause no advantage or disadvantage to you. You can choose not to engage in any aspect of our discussions, or ask me to stop recording. You can withdraw from the research at any time until the final report is handed in. If you withdraw I will remove all your data. There will be no advantage or disadvantage for you resulting from any decisions regarding participation or withdrawal. I will give you a summary of our reflective conversations (email and Skype or face-to-face) to check for accuracy and a summary of findings from the self-study phase. The final research report will be available to you on request in 2017/2018, and you may ask for additional information from the research.

If you agree to be my reflective partner I will ask you to complete the consent form which includes a confidentiality agreement. I will keep all identities

confidential. The data will be seen only by me, you as my reflective partner and my supervisors, who are bound by University of Canterbury Code of Ethics. Precautions such as password-protection will be taken, but security of emailed information cannot be guaranteed. All data will be kept in a locked cabinet at my workplace and on a password-protected computer during the research.

As emotions can be an area of vulnerability, I will be available to you during and after the research, and I will provide contact details for counselling.

I am happy to meet with you to discuss my research and this request at a time and place that is suitable to you. Alternatively, we could Skype.

Please complete the consent form if you are willing to be my reflective partner, and return one copy to me in the enclosed envelope to P.O. Box [ ], Nelson by [date]. The other copy is for you to keep.

Thank you for considering this request!

I'm happy to answer any questions about my self-study. Please contact me at [alison.warren@pg.canterbury.ac.nz](mailto:alison.warren@pg.canterbury.ac.nz) or on 02885003331. **Please do not contact me at my workplace or by my work email address regarding this research.**



Alison Warren

This study has ethical approval from the University of Canterbury Educational Research Human Ethics Committee and Te Rito Maioha Early Childhood New Zealand Research Ethics Committee. Further queries or complaints may be addressed to:

Supervisor:

Professor Peter Roberts

[peter.roberts@canterbury.ac.nz](mailto:peter.roberts@canterbury.ac.nz)

Phone: 03 3642987 ext. 6263

Complaints or concerns may be addressed to:

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Educational Research Human Ethics Committee,

University of Canterbury,

Private Bag 4800, Christchurch

[human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)

Dr Janis Carroll-Lind

[Janis.Carroll-Lind@ecnz.ac.nz](mailto:Janis.Carroll-Lind@ecnz.ac.nz)

The Chair, Research Ethics Committee

Te Rito Maioha Early Childhood New Zealand

P.O. Box 12725

Thorndon

Wellington Phone: 04 4716 816



Perceptions of  
emotion experiences  
by early childhood  
teachers in Aotearoa  
New Zealand

*Self-study: Reflective  
partner*

Alison Warren

Doctoral study

## B10: Self-study Reflective partner consent form



Perceptions of emotion experiences by early childhood teachers in Aotearoa New Zealand

Consent form: Self-study reflective partner

I have read the Information Sheet provided about this study and have a good understanding of my participation requirements. I understand that I may approach the researcher or her supervisor at any time for further information.

1. I understand that my participation in this project is entirely voluntary, and there will be no advantage or disadvantage to me from my participation.
2. I consent to data collection by email (at least four entries in a dialogic reflective journal) and by audiotape at one reflective conversation (face-to-face or by Skype).
3. I understand that personal information that I choose to contribute may be referred to, without identifying me, in the research report. The researcher will negotiate with me the inclusion of any personal information.
4. I understand that comments I make can be written down and used in reports, presentations and publications without my identity being revealed. Use of particular quotes will be negotiated with me.
5. I understand that any information or opinions I provide will be kept confidential to the researcher and that any published or reported results will not identify me. A pseudonym will be used in the research report, which may be published or presented.
6. I understand that I may withdraw my participation, including withdrawal of any data I have provided, up until the final report is handed in, with no disadvantage to me.

7. I understand that I may decline to engage in any aspect of discussion that arises in the email reflective journal or reflective conversations, or I may request that recording stops.
8. I agree to observe strict confidentiality regarding any verbal and written material from the research study.
9. I understand that the focus of this self-study research phase is the researcher's teaching. Data in the form of video recording, anecdotal observations and emotion diary entries will be shared with me. I understand that any published or reported results will not identify anyone involved in this research (apart from the researcher).
10. I understand data will be kept securely at the researcher's workplace in a locked cabinet or on the researcher's personal password-protected laptop computer until assessment, stored securely at the University of Canterbury for ten years then destroyed and that further use of the material by the researcher may be negotiated.
11. I understand I will be provided with a summary of the reflective conversations to check for accuracy. A summary of the findings of the self-study phase will be provided to me, and the final report will be available to me on request in 2017/2018. I may ask for further information from the study.
12. I understand that Supervisors, Professor Peter Roberts and Dr Kathleen Quinlivan of University of Canterbury may view data (with names removed), and that they are bound by confidentiality requirements by the University Code of Ethics.
13. I understand that reasonable precautions will be taken to protect data transmitted by email but that security of the information cannot be guaranteed.
14. I understand that if I require further information I can contact the researcher, Alison Warren. If I have any complaints, I can contact the researcher's principal supervisor Professor Peter Roberts (peter.roberts@canterbury.ac.nz); the Chair of the University of Canterbury

Educational Research Human Ethics Committee, or the Chair of the Research  
Ethics Committee, Te Rito Maioha Early Childhood New Zealand.

By signing below, I agree to my participation as reflective partner (self-study phase)  
in this research project as outlined above.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Signature: \_\_\_\_\_ Email address: \_\_\_\_\_

\_\_\_\_\_

One copy of the consent form will be returned to the researcher in the envelope  
provided to P.O. Box [ ], Nelson by [date]. The other copy will be kept by the  
reflective partner.

## C: Observations and Conversations

### C1: Observation and Conversations

#### Information sheet: Centre management

Kia ora

I'm Alison Warren, a teacher educator at Te Rito Maioha Early Childhood New Zealand (formerly Te Tari Puna Ora o Aotearoa) in Nelson. My PhD research at the University of Canterbury is about how early childhood teachers understand their emotion experiences in their professional lives. My research is in four phases: analysing how early childhood documents such as *Te Whāriki* show teachers' emotions; two focus groups of teachers discussing how they understand teacher emotions; a self-study of my own teacher emotion experiences; and finally, I will work with several teachers over six months exploring emotion experiences in their professional lives.

**I am asking permission to invite your teachers to take part in research over six months in 2016/2017. To be participants, teachers must be qualified, registered and currently practising early childhood teachers who are not enrolled or intending to enrol in 2016/2017 at Te Rito Maioha Early Childhood New Zealand in Nelson.** Your participation in this research is entirely voluntary, and will cause no advantage or disadvantage to

you. If you consent, I will provide all teachers in your centre with information and consent forms. Over six months, I would visit the centre monthly (at a time suitable to you) to observe teacher participants over one to two hours. I would write anecdotal observations and use an iPod to video record up to 10 minutes of each teacher working. I would ask teacher participants, other staff, families/whānau and children to agree to video recording and written observations. **I would not video record or write about any adult or child who does not agree (or child whose caregiver does not agree).** Anyone involved can withdraw consent any time until I hand in the final report, and their data would be removed, with no disadvantage to them or you. If the centre withdraws, I would take out all data from the centre, including all participants' data. Each teacher participant and I will meet monthly for about one hour in a mutually agreed setting. We will reflect on selected video recordings (negotiated between us) and observations. Each participant and I will write in an email reflective journal at least once each month.

**I will keep all identities confidential: adults, children and the centre. I will not reveal to anyone, including you, the identities of teacher participants.** Participants will not know who the other teacher participants are, and they will see

only their own data. The data (with names removed) will be seen by me and my supervisors, who are bound by University of Canterbury Code of Ethics. I will use password-protection when emailing, but security of emailed information cannot be guaranteed. All data will be kept in a locked cabinet at my workplace and on a password-protected computer during the research. If you agree to being involved in this research, you must keep confidential everything you know about the research, including my identity as researcher, and the centre's involvement. As emotions are often experienced in interactions, actions and words of adults and children present will be in data. The adults and children present know each other, so confidentiality and anonymity cannot be guaranteed within the centre. Confidentiality outside the centre will be agreed by centre management and all adults who sign the consent form. However, I do not expect young children to fully understand confidentiality. I will provide information sheets and consent forms for teacher participants, centre staff, children and families/whānau. I will consult with you about explaining to children what I am doing and negotiating consent appropriately. I will stop video recording or writing near any child or adult who asks me to, and I will be guided by adults about



children withdrawing consent. There will be no disadvantage to anyone who withdraws. I will give the centre a summary of findings from the research in your centre. The final research report will be available on request in 2017/2018, and you may ask for further information from the research. As emotions can be an area of vulnerability, I will be available to the centre during and after the research, and I will provide contact details for counselling.

I would like to visit you and discuss this request with you. If you agree to centre involvement, please complete the consent form and return one copy to me in the enclosed envelope to P.O. Box [ ], Nelson by [date], and keep the other copy. I'm happy to answer any questions about the research. Please contact me at [alison.warren@pg.canterbury.ac.nz](mailto:alison.warren@pg.canterbury.ac.nz) or on 02885003331. **Please do not contact me at my workplace or on my work email regarding this research.**



Alison Warren

This study has ethical approval from the University of Canterbury Educational Research Human Ethics Committee and Te Rito Maioha Early Childhood New Zealand Research Ethics Committee. Further queries or complaints may be addressed to:

Supervisor:

Professor Peter Roberts

[peter.roberts@canterbury.ac.nz](mailto:peter.roberts@canterbury.ac.nz)

Phone: 03 3642987 ext 6263

Complaints or concerns may be addressed to:

The Chair,

Educational Research Human Ethics Committee,  
University of Canterbury,

Private Bag 4800, Christchurch

[human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)

Dr Janis Carroll-Lind

[Janis.Carroll-Lind@ecnz.ac.nz](mailto:Janis.Carroll-Lind@ecnz.ac.nz)

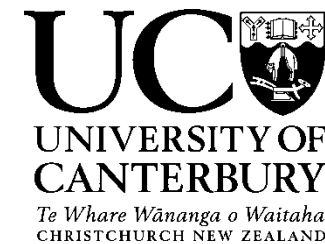
The Chair, Research Ethics Committee

Te Rito Maioha Early Childhood New Zealand

P.O. Box 12725

Thorndon, Wellington

Phone: 04 4716 816



# Perceptions of emotions experiences by early childhood teachers in Aotearoa New Zealand *Collective case study: Centre management*

## Alison Warren

### Doctoral study

## C2: Observations and Conversations Consent form: Centre management



Perceptions of emotion experiences by early childhood teachers in Aotearoa New Zealand

Consent form: Collective case study centre management

I have been given a full explanation of this project and have been given an opportunity to ask questions. I understand what will be required of the centre if we agree to take part in this project.

1. I understand that our centre's involvement in this project is entirely voluntary, with no advantage or disadvantage to the centre or anyone from the centre resulting from being involved.
2. I consent to the researcher inviting all teachers in this centre who meet selection criteria to participate in this research over six months. Criteria are: qualified, registered and currently practising early childhood teachers, not enrolled or intending to enrol in 2016/2017 at Te Rito Maioha Early Childhood New Zealand in Nelson.
3. I understand that the researcher will video record (by iPod for up to 10 minutes for each teacher participant at monthly visits lasting one to two hours in the centre over six months) and write anecdotal observations, involving teacher participants, consenting adults and children who consent and whose caregivers consent.
4. I understand that the researcher will email and talk with teacher participants monthly, as well as the observations in the centre.
5. I understand that the researcher will give staff, children and families/whānau information letters and consent forms. Anyone who does not consent (or

children whose caregivers do not consent) will not be video recorded or written about, with no disadvantage to them.

6. I understand that this research phase is focused on teacher participants and their emotion experiences as teachers. Video recording and anecdotal observations will include words and actions of other adults and children in the centre. I understand that any published or reported results will not identify the centre, adults or children.
7. I acknowledge that the adults and children present will know each other, and non-consenting adults and children will know about the research. Therefore, confidentiality and anonymity cannot be guaranteed within the centre. Confidentiality is agreed by all adults who sign consent forms, and by the researcher. I understand that young children are not expected to understand confidentiality.
8. I may withdraw the centre's involvement, including withdrawal of any data from the centre or by teacher participants here, until the final report is handed in. Consent by adults or children can be withdrawn at any time, with no disadvantage to them or families/whānau.
9. I understand that words and actions recorded, and results from the research can be used in reports, presentations and publications without identities being revealed. Use of particular quotes will be negotiated with those quoted.
10. I understand data will be kept securely at the researcher's workplace in a locked cabinet or on the researcher's personal password-protected laptop computer until assessment, stored securely at the University of Canterbury for ten years then destroyed and that the researcher negotiate further use of the material.
11. I understand I will be provided with a summary of the findings of the research in this centre, and that the final report will be available to me on request in 2017/2018. I may ask for further information from the research.
12. I agree to observe strict confidentiality regarding any verbal and written material from the research study.

13. I understand that Supervisors, Professor Peter Roberts and Dr Kathleen Quinlivan of University of Canterbury may view data (with names removed), and that they are bound by confidentiality requirements by the University Code of Ethics.
14. I understand that reasonable precautions will be taken to protect data transmitted by email but that security of the information cannot be guaranteed.
15. I understand that if I require further information I can contact the researcher, Alison Warren. If I have any complaints, I can contact the researcher's principal supervisor Professor Peter Roberts (peter.roberts@canterbury.ac.nz); the Chair of the University of Canterbury Educational Research Human Ethics Committee, or the Chair of the Research Ethics Committee, Te Rito Maioha Early Childhood New Zealand.

By signing below, I agree to our centre's involvement in the collective case study phase of this research project as outlined above.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Signature: \_\_\_\_\_ Email address: \_\_\_\_\_

One copy of the consent form will be returned to the researcher in the envelope provided to P.O. Box [ ], Nelson by [date]. The other copy will be kept by the centre.

### **C3: Observations and Conversations**

#### **Information sheet: Teacher participant**

Kia ora

I'm Alison Warren, a teacher educator at Te Rito Maioha Early Childhood New Zealand (formerly Te Tari Puna Ora o Aotearoa) in Nelson. My PhD research at the University of Canterbury is about how early childhood teachers understand their emotion experiences in their professional lives. My research is in four phases: analysing how early childhood documents such as *Te Whāriki* show teachers' emotions; two focus groups of teachers discussing how they understand teacher emotions; a self-study of my own teacher emotion experiences; and finally, I will work with several teachers over six months exploring emotion experiences in their professional lives.

**I am inviting you to participate in a collective case study over six months in 2016/2017 as a teacher participant. Teacher participants must be qualified, registered and currently practising early childhood teachers, not enrolled or intending to enrol in 2016/2017 at Te Rito Maioha Early Childhood New Zealand in Nelson.** I will provide all teachers in your centre with information and consent forms. As maybe not all teachers in your centre will participate, please keep this request confidential. **Your participation would be entirely**

**voluntary, with no advantage or disadvantage to you from your decision. Your centre has agreed to this research in the centre.**

**I would visit the centre monthly for six months (at a time suitable to you and the centre) to observe teacher participants over one to two hours.** I would write anecdotal observations and use an iPod to video record up to 10 minutes of each teacher participant working where a range of types and intensities of emotions (from hardly detectable to intense) can be observed.

**I will video record or write about only adults and children who give me consent (children's caregivers' consent also required). Centre staff, children and their families/whānau will have their own information letters and consent forms. There will be no advantage or disadvantage to anyone from their decision whether or not to consent.**

**Each teacher participant and I will meet monthly to discuss their emotion experiences as teachers.**

We will meet for about one hour in a mutually agreed setting to discuss selected video recordings (negotiated between us) and observations. Each participant and I will write in an email reflective journal at least once each month.

**I will keep all identities confidential: adults, children and the centre. I will not reveal to anyone (including centre management) the**

**identities of teacher participants.** Participants will not know who the other teacher participants are, and they will see only their own data. The data (with names removed) will be seen by me and my supervisors, who are bound by University of Canterbury Code of Ethics. We will use password-protected email but security of emailed information cannot be guaranteed. All data will be kept in a locked cabinet at my workplace and on my password-protected computer during the research.

I will use a pseudonym to report your comments and relevant personal information without identifying you. I will check with you about using particular quotes or personal information. You can ask me to stop recording observations or discussions; you can decline to answer any questions, and you can withdraw from the research any time until the final report is handed in. If you withdraw I will remove all your data, with no disadvantage to you.

If you consent to participate in this research, you must keep confidential everything about the research, including my identity as researcher, and the centre's and your involvement. As emotions are often experienced in interactions, actions and words of adults and children will be recorded. The adults and children will know each other, so confidentiality and anonymity cannot be

guaranteed within the centre. Confidentiality outside the centre will be agreed by all adults who sign consent forms, but I don't expect young children to fully understand confidentiality. I will consult with teachers and management about explaining the research to children and negotiating consent appropriately. I will stop video recording or writing near any child or adult who asks me to, with no disadvantage to them. Adults in the centre will guide me about children withdrawing consent. I will give you a summary of each conversation to check for accuracy, and a summary of findings from the research in your centre. The final research report will be available on request in 2017/2018, and you may ask for further information from the research. As emotions can be an area of vulnerability, I will be available to you during and after the research, and I will provide contact details for counselling. **I'm happy to meet with you to answer your questions about the research.** Please contact me at [alison.warren@pg.canterbury.ac.nz](mailto:alison.warren@pg.canterbury.ac.nz) or on 02885003331. **Please do not contact me at my workplace or on my work email regarding this research.**

If you agree to be a teacher participant, please complete the consent form and return one copy to me in the enclosed envelope to P.O. Box [ ], Nelson by [date]. Please keep the other copy.



Alison Warren

This study has ethical approval from the University of Canterbury Educational Research Human Ethics Committee and Te Rito Maioha Early Childhood New Zealand Research Ethics Committee. Further queries or complaints may be addressed to:

Supervisor:

Professor Peter Roberts

[peter.roberts@canterbury.ac.nz](mailto:peter.roberts@canterbury.ac.nz)

Phone: 03 364 2987 ext. 6263

Complaints or concerns may be addressed to:

The Chair,

Educational Research Human Ethics Committee,

University of Canterbury,

Private Bag 4800, Christchurch

([human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)).

Dr Janis Carroll-Lind

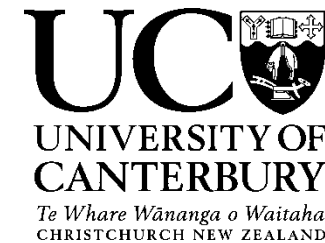
[Janis.Carroll-Lind@ecnz.ac.nz](mailto:Janis.Carroll-Lind@ecnz.ac.nz)

The Chair, Research Ethics Committee

Te Rito Maioha Early Childhood New Zealand

P.O. Box 12725

Thorndon, Wellington Phone: 04 4716 816



# Perceptions of emotions experiences by early childhood teachers in Aotearoa New Zealand

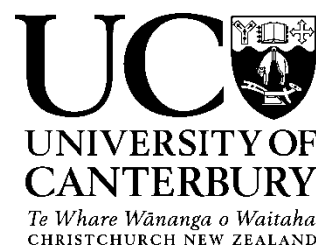
## *Collective case study:*

## *Teacher participants*

## Alison Warren

## Doctoral study

#### C4: Observations and Conversations Consent form: Teacher participant



Perceptions of emotion experiences by early childhood teachers in Aotearoa New Zealand

Consent form: Collective case study teacher participant

I have read the Information Sheet provided about this study and have a good understanding of my participation requirements. I understand that I may approach the researcher or her supervisor at any time for further information.

1. I understand that my participation in this project is entirely voluntary and that no advantage or disadvantage will result to me as a result of my decision.
2. I understand that the researcher will invite all teachers in my centre who meet selection criteria to participate in this study over six months. Criteria for teacher participants are: qualified, registered and currently practising early childhood teachers who are not enrolled or intending to enrol in 2016/2017 at Te Rito Maioha Early Childhood in Nelson.
3. I confirm that I meet the criteria for selection outlined above.
4. I understand that it is possible that not all teachers in this centre will be participants, and I agree to keep this request and my participation confidential.
5. I understand that the researcher will visit the centre once each month for six months. She will video record (by iPod for up to 10 minutes in a one to two hour period) and write anecdotal observations, involving teacher participants, consenting adults and children who give their consent and whose caregivers consent (formally by consent form, and on a day-to-day basis).

6. I agree to meet with the researcher once each month for about one hour in a mutually agreed setting to collaboratively reflect on my emotions experiences as a teacher. We will discuss selected video recordings (negotiated between us) and anecdotal observations. At least once each month the researcher and I will engage in email reflective conversations via password-protected email.
7. I understand that I may ask for video recording to be stopped during data gathering. I understand that I may decline to answer any question in emailed or face-to-face reflective conversations, or ask that recording be stopped, with no disadvantage to me.
8. I understand that the researcher will give staff, children and families/whānau information letters and consent forms about the research in the centre. Anyone who does not consent (or any child whose caregiver does not consent) will not be video recorded or written about. Consent by adults or children can be withdrawn at any time, without disadvantage to them.
9. I understand that this research phase is focused on teacher participants and their emotion experiences as teachers. Video recording and anecdotal observations will capture words and actions of other adults and children in the centre. I understand that any published or reported results will not identify the centre, adults or children.
10. I acknowledge that the adults and children present will know each other, and non-consenting adults and children will know about the research. Therefore, confidentiality and anonymity cannot be guaranteed within the centre. Confidentiality is agreed by everyone who signs a consent form, and by the researcher. I understand that young children cannot be expected to fully understand confidentiality.
11. I understand that I may withdraw my participation, including withdrawal of my data, until the final report is handed in, with no disadvantage to me.
12. I understand that personal information that I choose to contribute may be referred to, without identifying me, in the research report. The researcher will negotiate with me the inclusion of any personal information.



13. I understand that comments I make, and results from the research can be used in reports, presentations and publications without my identity being revealed. A pseudonym will be used in the research report, which may be published or presented. Use of particular quotes will be negotiated with me.
14. I understand data will be kept securely at the researcher's workplace in a locked cabinet or on her personal password-protected laptop computer until assessment, stored securely at the University of Canterbury for ten years then destroyed and that further use of the material by the researcher may be negotiated.
15. I understand I will be provided with a summary of each reflective conversation to check for accuracy and a summary of the findings of the research in this centre. The final report will be available to me on request in 2017/2018, and I may ask for further information from the research.
16. I agree to observe strict confidentiality regarding any verbal and written material from the research study.
17. I understand that Supervisors, Professor Peter Roberts and Dr Kathleen Quinlivan of University of Canterbury may view data (with names removed), and that they are bound by confidentiality requirements by the University Code of Ethics.
18. I understand that reasonable precautions will be taken to protect data transmitted by email but that security of the information cannot be guaranteed.
19. I understand that if I require further information I can contact the researcher, Alison Warren. If I have any complaints, I can contact the researcher's principal supervisor Professor Peter Roberts (peter.roberts@canterbury.ac.nz); the Chair of the University of Canterbury Educational Research Human Ethics Committee, or the Chair of the Research Ethics Committee, Te Rito Maioha Early Childhood New Zealand.

By signing below, I agree to my participation in this research project as outlined above.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Signature: \_\_\_\_\_

Email address:

\_\_\_\_\_

One copy of the consent form will be returned to the researcher in the envelope provided to P.O. Box [ ], Nelson by [date]. The other copy will be kept by the teacher participant.

## C5: Observations and Conversations

### Information sheet: Centre staff

Kia ora

I'm Alison Warren, a teacher educator at Te Rito Maioha Early Childhood New Zealand (formerly Te Tari Puna Ora o Aotearoa) in Nelson. My PhD research at the University of Canterbury is about how early childhood teachers understand their emotion experiences in their professional lives. My research is in four phases: analysing how early childhood documents such as *Te Whāriki* show teachers' emotions; two focus groups of teachers discussing how they understand teacher emotions; a self-study of my own teacher emotion experiences; and finally, I will work with several teachers over six months exploring emotion experiences in their professional lives.

**I am asking for your consent to be anonymously included in video recording and written data during a six-month research study in your centre. The focus is on emotion experiences of teacher participants, and adults and children present will be recorded with their consent (and with children's caregivers' consent).** I aim to build respectful relationships and not cause any disruption of everyday centre life.

I will visit the centre monthly for a period of one to two hours. I will video record with an iPod and

write anecdotal observations about teacher participants. Each teacher participant will be video recorded for up to 10 minutes during each visit.

Your involvement is entirely voluntary, and you can withdraw your consent at any time until the final report is submitted for assessment. I would withdraw all your data. There will be no advantage or disadvantage to you whatever your decision about involvement and withdrawing. **I will not video record or write about any adult or child who does not agree (or child whose caregiver does not agree).**

Each teacher participant will meet with me monthly for about one hour to reflect on selected video recordings and anecdotal observations. Each participant and I will write in an email reflective journal.

**I will keep all identities confidential: adults, children and the centre. I will not reveal to anyone the identities of teacher participants.** Participants will not know who the other teacher participants are, and they will see only their own data. The data (with names removed) will be seen by me and my supervisors, who are bound by University of Canterbury Code of Ethics. Precautions such as password-protected email accounts will be taken, but the security of emailed information cannot be guaranteed. All data will be

kept in a locked cabinet at my workplace and on a password-protected computer during the research.

If you consent to being involved in this research, you must keep confidential everything you know about the research, including my identity as researcher, and the centre's involvement. As emotions are often experienced in interactions, actions and words of adults and children will be recorded. The adults and children present will know each other, so confidentiality and anonymity cannot be guaranteed within the centre. Confidentiality outside will be agreed by centre management and the adults who sign the consent form. However, I don't expect young children to fully understand confidentiality. No reporting by me will reveal any of these identities.

I will provide information sheets and consent forms for children and families/whānau. I will consult with you about explaining to children what I am doing and negotiating consent appropriately. I will stop video recording or writing near any child or adult who asks me to, and I will be guided by adults regarding children's withdrawal of consent. No one will be disadvantaged by withdrawing.

I will give you a summary of my findings from the research in your centre. The final research report will be available on request in 2017/2018, and you may ask for further information from the research.

As emotions can be an area of vulnerability, I will be available to you during and after the research, and I will provide contact details for counselling.

If you agree to be involved, please complete the consent form and return one copy to me via the locked box provided by [date]. Please keep the other copy.

I'm happy to answer any questions about my research. Please contact me at [alison.warren@pg.canterbury.ac.nz](mailto:alison.warren@pg.canterbury.ac.nz) or on 02885003331. **Please do not contact me at my workplace or on my work email regarding this research.**



Alison Warren

This study has ethical approval from the University of Canterbury Educational Research Human Ethics Committee and Te Rito Maioha

Early Childhood New Zealand Research Ethics Committee. Further queries or complaints may be addressed to:

Supervisor:  
Professor Peter Roberts  
[peter.roberts@canterbury.ac.nz](mailto:peter.roberts@canterbury.ac.nz)  
Phone: 03 3642987 ext. 6263

Complaints or concerns may be addressed to:  
The Chair,  
Educational Research Human Ethics Committee,  
University of Canterbury,  
Private Bag 4800, Christchurch  
([human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)).

Dr Janis Carroll-Lind  
[Janis.Carroll-Lind@ecnz.ac.nz](mailto:Janis.Carroll-Lind@ecnz.ac.nz)  
The Chair, Research Ethics Committee  
Te Rito Maioha Early Childhood New Zealand  
P.O. Box 12725  
Thorndon  
Wellington Phone: 04 4716 816



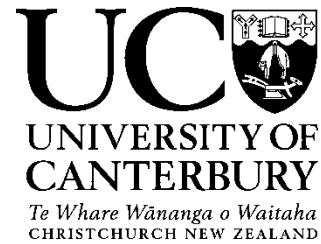
# Perceptions of emotions experiences by early childhood teachers in Aotearoa New Zealand

*Collective case study:  
Centre staff*

Alison Warren

Doctoral study

## C6: Observations and Conversations Consent form: Centre staff



Perceptions of experiences of emotions by early childhood teachers in Aotearoa New Zealand

Consent form: Centre Staff (Collective case study)

I have read the Information Sheet provided about this study and have a good understanding of how I would be involved if I consent. I understand that I may approach the researcher or her supervisor at any time for further information.

1. I understand that my involvement in this project is entirely voluntary, and that no advantage or disadvantage to me will result from my decision.
2. I understand that the researcher will visit the centre monthly for a period of one to two hours. She will video record teacher participants (by iPod for up to 10 minutes for each teacher participant during each visit) and will write anecdotal observations. Video recording and anecdotal observations may involve consenting adults and children who consent and whose caregivers consent (formally by consent form, and on a day-to-day basis). There will be no advantage or disadvantage for anyone from their decisions regarding consent.
3. I understand that the researcher aims to build respectful relationships within the centre and not cause disruption to everyday centre life.
4. I understand that the researcher will give staff, children and families/whānau information letters and consent forms, and that anyone who does not consent (or any child whose caregiver does not consent) will not be video recorded or written about. Consent by adults or children can be withdrawn at any time, with no disadvantage to them.

5. I understand that the researcher will focus on the teacher participants. Video recording and written observations will record adults and children in the centre. I understand that any published or reported results will not identify the centre, adults or children.
6. I acknowledge that the adults and children present will know each other, and non-consenting adults and children will know about the research. Children may not understand confidentiality. Therefore, confidentiality and anonymity cannot be guaranteed within the centre. Confidentiality is agreed by all adults who sign consent forms, and by the researcher.
7. I understand that I may withdraw my involvement, including withdrawal of my data, until the final report is handed in. Adults and children (and children's caregivers on their behalf) may also withdraw their consent, and their data will be withdrawn, with no disadvantage to them.
8. I understand that comments and results from the research can be used in reports, presentations and publications without identities being revealed. Pseudonyms will be used in the research report, which may be published or presented. Quotes from my data would be negotiated with me.
9. I understand data will be kept securely at the researcher's workplace in a locked cabinet or on the researcher's personal password-protected laptop computer until assessment, stored securely at the University of Canterbury for ten years then destroyed and that further use of the material by the researcher may be negotiated.
10. I understand I will be provided with a summary of the findings of the research in this centre, and that the final report will be available to me on request in 2017/2018. I may ask for additional information from the research.
11. I agree to observe strict confidentiality regarding any verbal and written material from the research study.
12. I understand that Supervisors, Professor Peter Roberts and Dr Kathleen Quinlivan of University of Canterbury may view data (with names removed), and that they are bound by confidentiality requirements by the University Code of Ethics.

13. I understand that reasonable precautions will be taken to protect data transmitted by email but that security of the information cannot be guaranteed.
14. I understand that if I require further information I can contact the researcher, Alison Warren. If I have any complaints, I can contact the researcher's principal supervisor Professor Peter Roberts (peter.roberts@canterbury.ac.nz); the Chair of the University of Canterbury Educational Research Human Ethics Committee, or the Chair of the Research Ethics Committee, Te Rito Maioha Early Childhood New Zealand.

By signing below, I agree to my involvement as a centre staff member in this research project as outlined above.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Signature: \_\_\_\_\_ Email address: \_\_\_\_\_

\_\_\_\_\_

One copy of the consent form will be returned to the researcher in the locked box provided by [date]. The other copy will be kept by the centre staff member.

**C7: Observations and Conversations**  
**Information sheet: Centre families/whānau**  
Kia ora

I'm Alison Warren, a teacher educator at Te Rito Maioha Early Childhood New Zealand (formerly Te Tari Puna Ora o Aotearoa) in Nelson. My PhD research at the University of Canterbury is about how early childhood teachers understand their emotion experiences in their professional lives. My research includes: looking at how official documents show teachers' emotions; teachers' discussion groups about teacher emotions; a study of my own teacher emotions; and finally, I will work with several teachers over six months exploring emotion experiences in their professional lives.

**Some of the teachers in your centre will take part in my research. I will be part of the children's everyday lives, with no disruption to their experience in the centre. I am asking if you will agree to your child/ren being included in video recording and written data. All names will be removed from data.** Being part of this research is entirely voluntary, with no advantage or disadvantage to you or your

child/ren. You and your child/ren can withdraw any time until I hand in my final report. I would take out all your child/ren's data, with no disadvantage to you or them.

I will visit the centre monthly for one to two hours. I will use an iPod to video record each teacher participant for up to 10 minutes during each visit and I will write observations of teacher participants working. **I will not video record or write about any adult or child who does not consent, or any child whose caregiver does not consent.** Each teacher participant will meet with me monthly to discuss the research, and we will write in an email reflective journal.

**I will keep all identities confidential: teacher participants, adults, children and the centre.**

Teacher participants will see only their own data. The data (with names removed) will be seen by me and my supervisors, who are bound by University of Canterbury Code of Ethics. We will use password-protected email accounts but we can't guarantee security of emailed information. I will keep data in a locked cabinet at my workplace and on a password-protected computer. I will give you

a summary of this part of the research. The final research report will be available on request in 2017/2018, and you may ask for more information from the research.

If you agree to your child/ren's involvement, you must keep confidential about the research, including who I am and how your child/ren and the centre are involved. Adults and children in the centre know each other, and I don't expect young children to keep confidentiality, so confidentiality and anonymity can't be guaranteed within the centre. Centre management, adults who sign the consent form and I as researcher will keep confidentiality outside the centre.

**I will provide information sheets and consent forms for your children. The teachers will help me explain to children what I am doing and ask for their consent. Could you please read the letter with your child/ren so they can decide if they agree?** I will stop video recording or writing near any child or adult who asks me to, and the teachers will guide me if they notice children withdrawing consent by their words or actions. Nobody will be disadvantaged if they withdraw. As



emotions can be an area of vulnerability, I will be available to the centre during and after the research, and I will provide contact details for counselling.

If you agree to your child/ren's involvement, please complete the consent form and return one copy to me via the locked box provided by [date]. Please keep the other copy. I'm happy to answer any questions about my research. Please contact me at [alison.warren@pg.canterbury.ac.nz](mailto:alison.warren@pg.canterbury.ac.nz) or on 02885003331. **Please do not contact me at my workplace or on my work email regarding this research.**



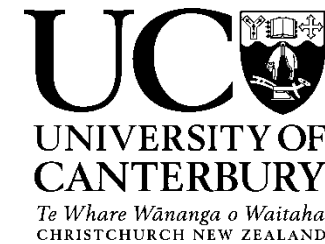
Alison Warren

This study has ethical approval from the University of Canterbury Educational Research Human Ethics Committee and Te Rito Maioha Early Childhood New Zealand Research Ethics Committee. Further queries or complaints may be addressed to:

Supervisor:  
Professor Peter Roberts  
[peter.roberts@canterbury.ac.nz](mailto:peter.roberts@canterbury.ac.nz)  
Phone: 03 3642987 ext. 6263

Complaints or concerns may be addressed to:  
The Chair,  
Educational Research Human Ethics Committee,  
University of Canterbury,  
Private Bag 4800, Christchurch  
[human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)

Dr Janis Carroll-Lind  
[Janis.Carroll-Lind@ecnz.ac.nz](mailto:Janis.Carroll-Lind@ecnz.ac.nz)  
The Chair, Research Ethics Committee  
Te Rito Maioha Early Childhood New Zealand  
P.O. Box 12725  
Thorndon  
Wellington Phone: 04 4716 816



## Perceptions of emotions experiences by early childhood teachers in Aotearoa New Zealand

*Collective case study:*  
*Centre families/whānau*  
**Alison Warren**

Doctoral study

**C8: Observations and Conversations Consent form: Centre families/whānau**



Perceptions of emotion experiences by early childhood teachers in Aotearoa New Zealand

Consent form: Centre families/whānau (Collective case study)

I have read the Information Sheet provided about this study and have a good understanding of what would be involved for my child/ren. I understand that I may approach the researcher or her supervisor at any time for further information.

1. I understand that my child/ren's involvement is entirely voluntary. I and my child/ren can decide if we consent, with no advantage or disadvantage to us.
2. I understand that the researcher will visit the centre monthly for one to two hours. She will video record teacher participants (by iPod for up to 10 minutes for each teacher participant each visit) and will write observations of teacher participants working. Video recording and written observations may include adults and children.
3. I understand that staff, children and families/whānau who do not consent (or children whose caregiver does not consent) will not be video recorded or written about, with no disadvantage to them.
4. I understand that any published or reported results will not identify the centre, adults or children. Centre management, adults who sign the consent form and the researcher will keep confidentiality outside the centre. However, I understand that confidentiality and anonymity can't be guaranteed within the centre.
5. I agree to help my child/ren understand their information letter and decide about their consent.

6. I understand that adults or children can withdraw consent any time, with no disadvantage to them, until the final report is handed in. All their data would be withdrawn.
7. I understand data will be kept securely at the researcher's workplace in a locked cabinet or on the researcher's personal password-protected laptop computer until assessment, stored securely at the University of Canterbury for ten years then destroyed and that the researcher may negotiate further use of the material with me.
8. I understand that words and actions recorded, and results from the research can be used in reports, presentations and publications without identities being revealed. Use of particular quotes will be negotiated with those quoted.
9. I understand I will be provided with a summary of this part of the research, and that the final report will be available to me on request in 2017/2018. I may ask for additional information from the research.
10. I agree to keep strict confidentiality regarding any spoken and written material from the research.
11. I understand that Supervisors, Professor Peter Roberts and Dr Kathleen Quinlivan of University of Canterbury may view data (with names removed), and that they are bound by confidentiality requirements by the University Code of Ethics.
12. I understand that reasonable precautions will be taken, but that security of emailed information cannot be guaranteed.
13. I understand that if I require further information I can contact the researcher, Alison Warren. If I have any complaints, I can contact the researcher's principal supervisor Professor Peter Roberts (peter.roberts@canterbury.ac.nz); the Chair of the University of Canterbury Educational Research Human Ethics Committee, or the Chair of the Research Ethics Committee, Te Rito Maioha Early Childhood New Zealand.

By signing below, I agree to my child/ren's involvement in this research project as outlined above.

Child/ren's name/s: \_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Signature: \_\_\_\_\_ Email address: \_\_\_\_\_

One copy of the consent form will be returned to the researcher in the locked box provided by [date]. The other copy will be kept by the family/whānau member.

**C9: Observations and Conversations**

**Information sheet: Centre children**

Kia ora

I'm Alison Warren. I'm a teacher at a school for teachers in Nelson. I'm going to come into your centre every month for six months to watch some of your teachers working with you. I will take some videos and do some writing about the teachers and the children. Being here at the centre will be just the same, except I will be here as well sometimes.

If it's ok with you, I might do some videoing of your teachers working with you, and I might write about some of the things you do here.

Can you have a talk with your family about this, and decide if it's ok or not to take videos and write about you? If you say yes and then later change your mind and say no, that's ok. Nobody will mind. If you don't feel happy about me videoing or writing about you, you can ask me to stop and I will. Or you could ask a teacher to tell me to stop, and I will. I will be ok about stopping the videoing.

When I write about my visits here, I will keep your name secret, so nobody will know I am writing about you. I have two friends who will see the videos and my writing, and talk to me about my visits here. I won't tell them your name.

I have asked [centre manager] and [teachers] about this, and it's ok with them for me to video you and write about you if it's ok with you.

I'll give you a letter so you can tell me if it's ok or not. Can you talk with your family about it and fill it in so I know? They will give it back to me. Nobody will mind if you say no. It will be ok with me.

Please tell your family that I'm happy to answer any questions from them or you about my research in your centre. They and you can contact me at [alison.warren@pg.canterbury.ac.nz](mailto:alison.warren@pg.canterbury.ac.nz) or on 02885003331. **Please do not contact me at my workplace or on my work email regarding this research.**

Please fill in two copies of the consent form, and put one in the locked box provided by [date]. Please keep the second copy.

This is what I look like!



Alison Warren

Here are some things your family needs to know:

This study has ethical approval from the University of Canterbury Educational Research Human Ethics Committee and Te Rito Maioha Early Childhood New Zealand Research Ethics Committee. Further queries or complaints may be addressed to:

Supervisor:

Professor Peter Roberts

[peter.roberts@canterbury.ac.nz](mailto:peter.roberts@canterbury.ac.nz)

Phone: 03 3642987 ext. 6263

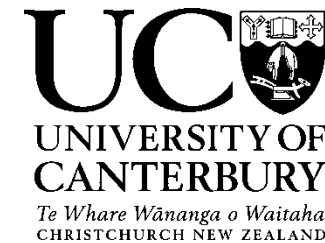
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Dr Janis Carroll-Lind

[Janis.Carroll-Lind@ecnz.ac.nz](mailto:Janis.Carroll-Lind@ecnz.ac.nz)

The Chair, Research Ethics Committee  
Te Tari Puna Ora o Aotearoa  
P.O. Box 12725  
Thorndon, Wellington. Phone: 04 4716 816



Perceptions of  
emotion experiences  
by early childhood  
teachers in Aotearoa  
New Zealand  
*Collective case study:*  
*Centre Children*  
Alison Warren  
Doctoral study

## **B11: Observations and Conversations Consent form: Centre children**



Perceptions of emotion experiences by early childhood teachers in  
Aotearoa New Zealand

Consent form: Centre children (Collective case study)

1. Alison has given me a letter telling me who she is and what she wants to do in her research when she visits my centre each month for six months. My family/whānau also has a letter telling them about it.
2. [Centre manager] knows about Alison's research, and it's ok with her if it's ok with me to let Alison take videos and do writing with me in them.
3. Alison will do some writing and use her iPod to take some videos. She might do some videoing and writing with me in it, but only if it's ok with me.
4. If I don't feel happy about Alison videoing or writing about me, I can ask her to stop and she will. If I ask a teacher to tell her to stop, she will. If I say yes and then change my mind and say no, that's ok. Nobody will mind.
5. Alison will keep my name secret, so nobody will know she is writing about me.
6. My family also have a letter from Alison explaining about what she is doing in her research. They will decide if it's ok with them too for Alison to take videos and do writing with me in them. Nobody will mind if I or my family say no.

I have talked with my family about this, and here is what I have decided:

*You can draw or write, or ask someone to write for you, so I know if it's  
ok with you or not, to video and write about you.*

***Please get someone to help you with this bit:***

**Name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Signature:** \_\_\_\_\_

**Witness name:** \_\_\_\_\_ **Date:** \_\_\_\_\_

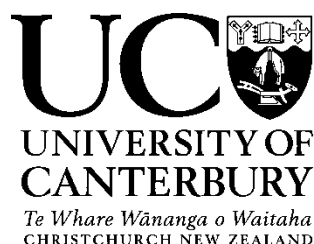
**Signature:** \_\_\_\_\_

**Relationship to child:** \_\_\_\_\_

One copy of the consent form will be returned to the researcher in the locked box provided by [date]. The other copy will be kept by the child and their family/whānau.



## D: Transcriber's ethics form



# Perceptions of experiences of emotions by early childhood teachers in Aotearoa New Zealand

## Consent form: Transcriber

I agree to maintain confidentiality regarding the data contained in the audiorecordings provided for transcription. The audiorecording files will be deleted once transcription is complete.

I understand that if I require further information I can contact the researcher, Alison Warren. If I have any complaints, I can contact the researcher's principal supervisor Professor Peter Roberts ([peter.roberts@canterbury.ac.nz](mailto:peter.roberts@canterbury.ac.nz)) or the Chair of the University of Canterbury Educational Research Human Ethics Committee, University of Canterbury, Private Bag 4800, Christchurch ([human-ethics@canterbury.ac.nz](mailto:human-ethics@canterbury.ac.nz)).

By signing below, I agree to the terms above.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Signature: \_\_\_\_\_

Email address: \_\_\_\_\_